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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | APRIL 3 - 9, 2013 | VOL. 47, NO. 27 | FREE



PRECIOUS METAL

With the release of her dark, avant-pop sophomore album, Oakland's Metal Mother is free to pursue her primal side.

By Emily Savage [PAGE 27](#)

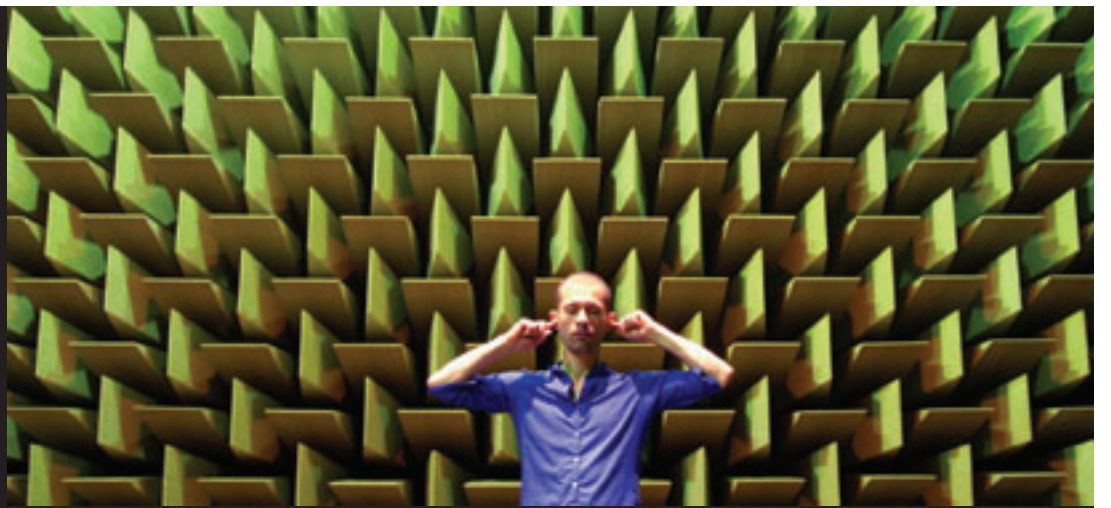
PHOTO BY LEO VOLK MATIS



BAY
GUARDIAN
PRESENTS
ANOTHER WORLD
APRIL 5 Page 11

TOP 10 CAREERS, FUN SPRING CLASSES ... A CAREERS AND EDUCATION SPECIAL [P15](#)

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6 pm Ear Side Out: Sound Performances by Loren Chasse & Jacob Kirkegaard
 Sound artists create a singular listening experience in the galleries.

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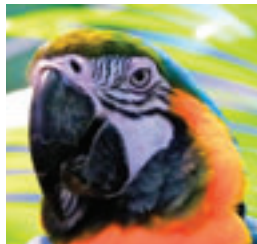
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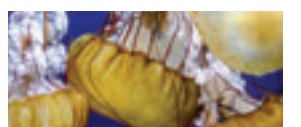


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THIS WEEK AT SFBG.COM

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ON THE BLOGS

POLITICS

The latest in renters' battles with City Hall

Desperately seeking Lorax: Who will speak for the trees on Mt. Sutro?

NOISE

Live Shots: Legendary mopers Texas is the Reason come to play Bimbo's

Swirling psychedelic four-piece, Sunbeam Rd., celebrates its 50th show

This week's must-see shows include gifted Oakland rapper Glam.I.Rock, grunge'n'rollers Babysitter, UK post-rockers Esben and the Witch, more

PIXEL VISION

The Bay's social changers star in Retrofit Republic's newest lookbook

He will rise again: Hunky Jesus contest rescheduled

Food pornographer Ariel Soto-Suvar takes a chocolate class

SEX SF

Caitlin Donohue runs down the bath house art openings, sexy zine fests, and other top places for the perv-about-town

VIDEO PICKS

Check out the newest from the Guardian-lauded Wax Idols: "When It Happens," off recently released sophomore LP, *Discipline & Desire*

A JAZZY DOOZY

The lineup for the 31st star-packed, citywide SF Jazz Festival (June 12-23, sfjazz.org) has been announced, and it's a jazzy doozy, full of diverse sounds. Pianist Ahmad Jamal, guitarist Milton Nascimento, and saxophonist David Sanborn head up the "legends" category. Guitarist John Scofield and singer Gregory Porter bring some funk to the proceedings. And newbies Gerald Clayton (piano) and Kendrick Scott (drums) supply off-the-charts hipness. Plus four nights of insanely talented Hammond B3 organ prodigy Wil Blades and a gospel brunch at Charles Pham's new SF Jazz Center restaurant with the Oakland Interfaith Gospel Choir? Color us stoked.



MILTON NASCIMENTO

REAGAN'S LEGACY: DEAD ON THE STREET

A new study out of the University of Pennsylvania shows that the median age of homeless people in the United States is now 53 — and the life expectancy of that population is 64. The Chron put it rather bluntly in an article called "The coming homeless die off," but the academic authors of the study say it's a brutal fact of life: Most people who are indigent on the streets today fell out of shelter and a support system in the 1980s, when Ronald Reagan tore up the federal safety net. There are plenty of other factors, of course, and San Francisco is scrambling to find solutions for the indigent elderly, but the historical fact remains: Homelessness as a major urban problem started in the Reagan Era. And now those policies are killing people. | GETTY IMAGES PHOTO BY JUSTIN SULLIVAN



BREAKFAST WITH ED LEE

Who's eating breakfast with the mayor — and what are they getting out of it? We can't tell you; the office of Mayor Ed Lee is refusing the release the list.

The head of the America's Cup Organizing Committee, Kyri McClellan, told the supervisors a couple of weeks ago that Lee was "holding breakfasts with CEOs" to raise money for the America's Cup. We know from a public records request that he had a meeting at Waterbar, a restaurant on the Embarcadero overlooking the Bay Bridge, on the morning of Jan. 25; he had another meeting there Feb. 1; he met at the Hotel Vitale on Feb. 22; met at City Hall on Feb. 28; had breakfast at the St. Regis Hotel on March 1, and had lunch at Original Joe's on March 4.

But there was no information disclosing whom he met with. "I don't have a list of the attendees for those breakfasts," Christine Falvey, the mayor's press secretary, told us. "They were hosted by the America's Cup Organizing Committee."

But surely, the mayor knows in advance who he's meeting with, right? Why is that information secret?

TAKING ON THE CHEATERS

Finally, someone at City Hall is taking a few baby steps to hold Airbnb accountable for cheating the city out of millions in tax dollars — and possibly violating local housing laws. Sup. David Chiu tells us he's going to hold a hearing on the issues and introduce some form of legislation.

About time: Our estimates, based on Airbnb's own figures, show that the company should be paying San Francisco \$1.8 million a year in hotel taxes. And landlords may be using the company, which lets residents rent out their rooms to tourists on the web, to get around tenant-protection laws, which prohibit commercial use of residential space — and some landlord-protection laws, which bar unauthorized sublets. When will City Attorney Dennis Herrera start civil actions against this rogue outfit? | GUARDIAN PHOTO BY MIKE KOOZMIN



DAVID CHIU



NANO-MIXED

Bay Area dream pop/chillwave producer NanosauR offered up a free download of 20 new remixes late last week. The diverse mix — available at nanosaur.bandcamp.com — includes NanosauR's hypnotic takes on tracks by Backstreet Boys, Antwon, Chelsea Wolfe, INXS, and a whole lot more. He plays F8 April 13 and Cafe Du Nord April 16, before heading out on tour with Kitty Pryde and Danny Brown.

AT LAST, CPMC SETTLES WITH NURSES

The community-labor coalition that forced the giant Sutter healthcare corporation to accept a better deal for a new CPMC hospital in San Francisco just won another victory. CPMC has settled with its nurses after a six-year struggle, guaranteeing that the caregivers who work at the new facility will keep their seniority — and acceptable working conditions. Among other things, the contract sets standards for staffing levels and patient safety. Labor peace was a key part of the hospital deal; so was saving St. Luke's as a full-service hospital with enough beds to be financially sustainable. Mayor Lee couldn't make a deal work; the unions and the community advocates did.

POLITICAL ALERTS

WEDNESDAY 3

PROTEST OBAMA FUNDRAISER OUTSIDE THE GETTY MANSION

2870 Broadway, SF. tinyurl.com/c2mkope. 5:30pm, free. Environmentalists opposing the Keystone XL oil pipeline will protest in San Francisco's wealthy Pacific Heights neighborhood, where President Barack Obama will dine with the city's upper crust for a Democratic Party fundraiser. Credo Action — the advocacy arm of telecom Credo Mobile — is mobilizing the protest in tandem with the Sierra Club, 350.org and Friends of the Earth.

COMMUNITY MEETING TO SAVE CITY COLLEGE

Pitcher Room, City College Southeast Campus, 1800 Oakdale, SF. info@saveccsf.org. 6pm, free. Students and community supporters who are engaged in the ongoing fight to save City College of San Francisco as an affordable and accessible educational resource are planning major actions in coming weeks. Join them for this informational and strategy session.

THURSDAY 4

PUBLIC FORUM WITH DAVID GRAEBER

Namaste Hall, California Institute for Integral Studies, 1453 Mission, SF. 7pm, free. An anthropologist from the University of London, author David Graeber is credited with helping to lay the intellectual framework underlying the Occupy Wall Street movement. His work includes *Debt: The First 5000 Years*, a tome exploring wealth inequality through the ages. Graeber's talk will be on "Austerity and its Discontents."

FRIDAY 5

GMOS AND THE PLANET

Niebyl Proctor Library, 6501 Telegraph Ave, Oakl. SpeakOut-Now.org. 7pm, \$3 donation. Ignacio Chapela, Associate Professor of Microbial Ecology at UC Berkeley, has been studying the impact of genetically modified plants and the misuse of science and its impact on our planet. Join this Speak Out Now forum to hear Chapela's vision for how science could be used for more positive ends.

SUNDAY 7



BOOK TALK: BEYOND WALLS AND CAGES

Modern Times Bookstore Collective, 2919 24th St, SF. www.occupyu.org. 6pm, free. As part of Modern Times' ongoing Occupy U workshop series, this book discussion will explore how prisons, criminalization and militarization facilitate wealth and power inequalities. Join editors Jenna M. Loyd, Matt Mitchelson, and Andrew Burridge in discussion of their book, *Beyond Walls And Cages: Prisons, Borders, and Global Crisis*.

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Remote View presents: Barn Owl

Perhaps you've caught a sonic nugget of Barn Owl while commuting through one of the Mission's BART stations – at least one of their members have been known to play acoustic sets for unsuspecting travelers. Ambient, drone metal, and desert rock have all been used as adjectives to describe this San Francisco band, who will be playing a show at The Lab in celebration of their new video for "Void Redux" by filmmaker Paul Clipson (watch it on Vimeo) and their new LP V, planned to release in April on Thrill Jockey Records. Also on the bill are dance floor oriented **Max & Mara** and **Vereker**.

April 5 at 9pm @ The Lab, 2948 16th St., SF | \$7-\$15

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TECH BUBBLE 2.0

BY JOHN ELBERLING

OPINION We all remember the first dot-com bubble, right? Web technology start-ups flocked to San Francisco in the late 1990s. Thousands of would-be entrepreneurs and techies filled up the city. Gentrification of Central City neighborhoods accelerated sharply. Apartment rents jumped, followed by the condo boom. Demand for commercial office space, especially South of Market, quickly grew red-hot. Rents zoomed, and office developers rushed dozens of proposed new projects forward.

The leaders of Mayor Willie Brown's gutless Planning Department rubber-stamped all they could, and decried the annual limit imposed on their approvals by the 1986 community-activist-sponsored Proposition M ballot measure.

The activists and the mayor put two competing measures on the November 2000 ballot in response. Both lost, but the progressive slate for the Board of Supervisors swept that election, defeating most of the mayor's candidates.

And then Tech Bubble 1.0 popped. The peak year was 2000. The big dot-com bust, 9/11, and finally the Great Recession all followed.

The city's office market crashed. Some new office buildings were foreclosed by their lenders. Many approved office developments went unbuilt. Overall office market vacancies approached 20 percent by 2010.

Ah, but here we go again — Tech Bubble 2.0! A new wave of recent technology industry start-ups — like Twitter and Yelp — are joining the growing survivors of Bubble Number 1 — like Salesforce. And San Francisco has become a premiere national media venue for the tech industry.

Thousands of would-be entrepreneurs and techies are again filling up the city. Apartment rents are going through the roof. Gentrification of Central City neighborhoods is accelerating even faster. Demand for commercial office space, still in Soma, is red-hot again.

But by 2011 so much vacant space was on the market, and so many approved

buildings were waiting for anchor tenants to start construction, that there has been room for them all so far. Several new buildings got underway. Mayor Ed Lee strategically took advantage of this market boom to target economic expansion to the Central Market District, the last disinvested zone of San Francisco's Downtown.

Even today though, city office vacancies still exceed 5 percent. And according to the most recent Planning Department report, more than a dozen already-approved new buildings, totaling more than 4.5 million square feet, are waiting to start construction in the Transbay Transit District, South of Market, and Mission Bay. Another 5 million feet of office space is proposed for more than a dozen more pipeline projects for those areas. Plus another 2.5 million feet is planned for projects on Port property — including the San Francisco Giant's huge project — that are not even on the Planning Department's list yet!

How does this total of 12 million square feet of pending new San Francisco office buildings compare to historic demand? Going back to 1986, the amount of new office space actually built — true long-term market demand through the boom/bust business cycles — averages out to about only 750,000 square feet a year. The city's old-school corporate headquarters dramatically downsized or even moved out of San Francisco — like Chevron and Bank of America — and that's still ongoing. The new tech industry is mostly replacing them. So these 30+ identifiable current projects

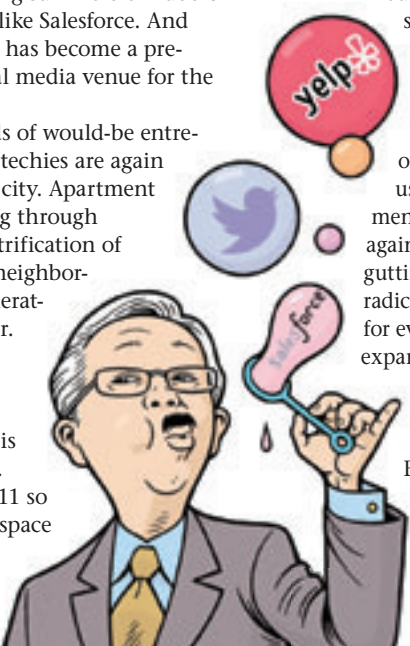
would provide a 16-year supply of office space at historic rates.

But even in the face of this evident market glut of future office buildings, the usual civic development hypsters are once again muttering about gutting Proposition M, and radically upzoning Soma for even greater office expansion. Is that who City

Hall will listen to this time too?

Bubble? What Bubble? [Pop!] **SFBG**

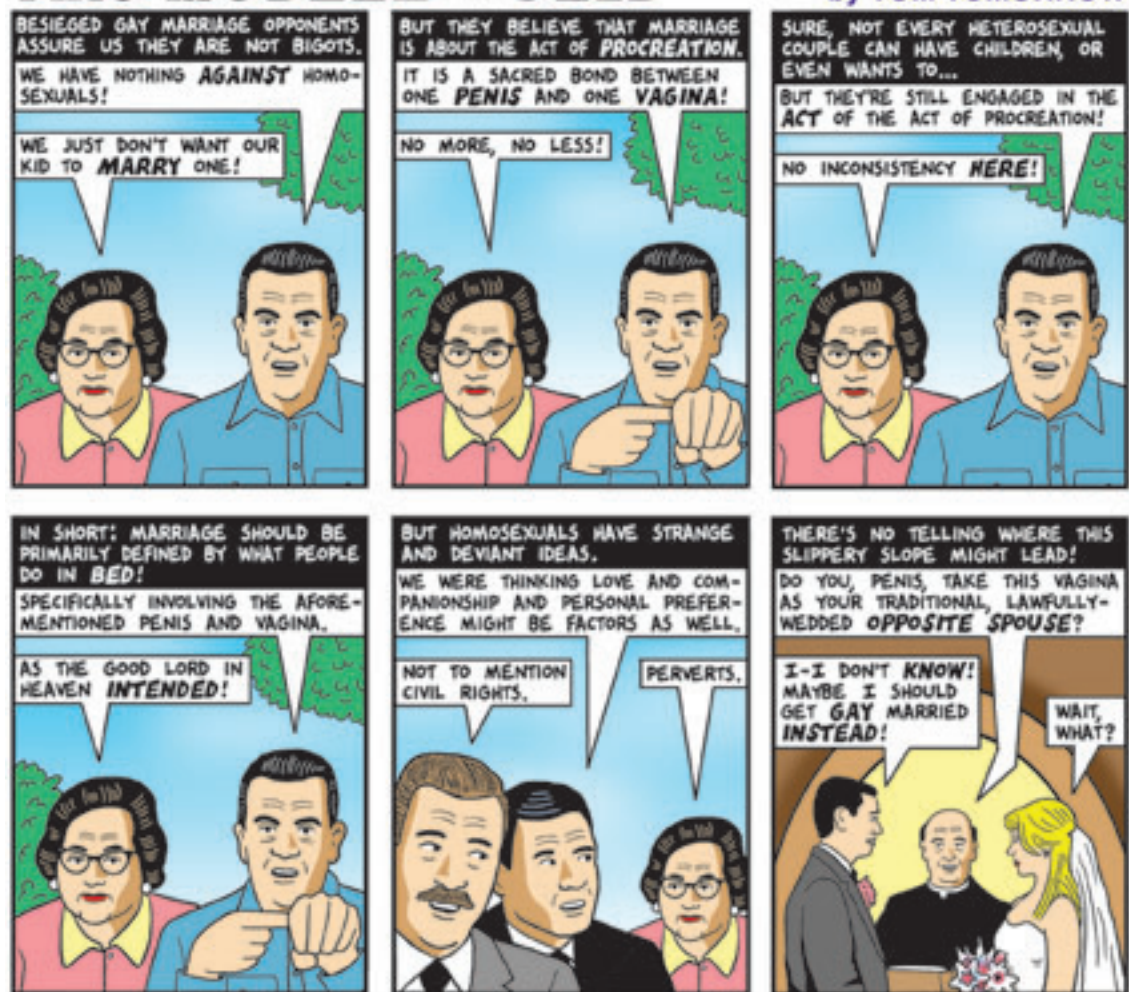
John Elberling is executive director of the Tenants and Owners Development Corporation.



THERE ARE REASONS THE CITY REGULATES CABS.

THIS MODERN WORLD

by TOM TOMORROW



TIME TO ENFORCE THE LAW

EDITORIAL The new tech companies that are making waves in San Francisco — Airbnb in the short-term rental business and Lyft and Uber in the taxi industry — may describe themselves as innovative and disruptive, and they may be appealing to investors.

But there's a more accurate word that describes their relationship to the city:

Cheaters.

The way these companies are luring customers isn't really about high-tech applications or brilliant business models. They've just found a way to get around the rules that everyone else has to obey.

Some city officials are talking about hearings and new legislation, all of which is fine. But in the rest of the business community, when someone flagrantly, openly violates the regulations, the City Attorney's Office cracks down. That's what needs to happen here, and soon.

Airbnb has a slick and appealing promise: You can rent out your house or apartment on the Internet

to someone who wants to stay in the city for a few days, but is looking for an alternative to a traditional hotel. The homeowner or tenant gets some extra bucks; the visitor gets to stay in a cool neighborhood at a bargain price. What's not to like?

Well, for one thing, most leases in San Francisco bar unauthorized sublets, so renters who offer their places on Airbnb face problems with their landlords, including possibly eviction. City laws also bar the use of residential property for commercial purposes. And, as we've pointed out repeatedly, Airbnb isn't collecting the transient occupancy tax that every other hotel operator in the city has to pay. The total tab: At least \$1.8 million a year.

Lyft and Uber say they're using creative apps to offer an alternative to the screwed-up taxi system. Drivers offer rides to people who can "volunteer" to pay at the end — but if nobody pays, the whole business model fails and the venture capitalists who put up the money lose. So everyone knows

that these are pay-for-hire taxis.

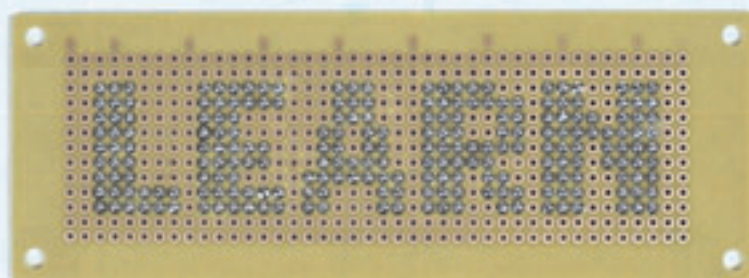
Except that San Francisco requires every taxi driver to have a permit, called a medallion — and drivers have to go through training, background checks, and carry extensive insurance. If a driver overcharges or refuses a fare, a customer can complain to the city, and get recourse. The startups don't follow the same rules.

There are reasons the city regulates cabs and charges hotel taxes. Cab drivers are ferrying people, some of them vulnerable; it's only a matter of time before a rogue driver who sneaks into the new unregulated startups winds up in a horrible crash or criminally preying on riders.

Driving a cab without a medallion is illegal. Failing to pay city taxes is, too. City Hall can debate and dither and try to avoid offending the mayor (who, unfortunately, is trying to help Airbnb slide). But this is a clear-cut case of businesses flouting city law. Herrera needs to put an end to it. **SFBG**

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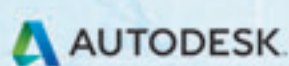


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AP PHOTO BY ERIC RISBERG

! CHECK YOUR PRIVACY AT THE BRIDGE

Now that human toll collectors have vanished from the Golden Gate Bridge, motorists can zip through the former bottleneck — at times, news reports say, at excess speeds.

But there's been little media attention to the privacy implications of the new policy.

Paying a toll with \$5 cash is a pretty anonymous transaction; nobody knows or can track the fact that you happened to cross the bridge at a certain hour on a certain day.

Electronic payments are very different. Every car going from Marin to San Francisco on Highway 101 is now tracked — either through a FastTrak transponder or a license-plate photo — and that data can be used not only by law enforcement but by private parties.

In fact, divorce lawyers have been using FastTrak data for some time now to go after errant spouses over their work habits and perhaps their extracurricular activities.

As the Electronic Frontier Foundation's Senior Staff Technologist Seth Schoen noted in a recent blog post: "All of the bridge's electronic payment options track the identities of those paying the

\$ DA'S OFFICE MAKEOVER MAY HAVE SKIRTED THE RULES

In a San Francisco Chronicle article published March 31, District Attorney George Gascón was quoted as saying he would not "even bother to defend" his decision to accept a gift office furniture, valued at \$26,445, from a roster of highly influential donors.

Although San Francisco's top law enforcement official minimized the issue to the Chron's Matier and Ross, it appears the DA may have violated a number of state disclosure regulations when he accepted and reported the donation, which consists of a new glass-top desk and other trimmings to spruce up his executive office and the DA's victim services lounge.

Thirteen well-connected donors contributed to the office set, with angel investor Ron Conway outspending the rest with a monetary contribution just shy of \$10,000.

Other contributors, who gave between \$1,000 and \$2,000 in monetary donations, included Nibbi Brothers Contractors, a company that's worked on public housing renovations and other residential housing projects within San Francisco; Victor Makras, a member of the San Francisco Employees Retirement System board; Pius Lee, who previously served on the Police Commission; Charlotte Schultz, who holds the position of San Francisco's Chief of Protocol, and Ryan Brooks, who formerly served on the city's Public Utilities Commission.

The kind of disclosure form Gascón filed to report the gift is required only in cases where an elected official asks a third party to make a donation to a nonprofit or government agency, and then a payment exceeding \$5,000 is granted. The fact that the donation was reported on a Form 803 Behested Payment Report suggests that the DA received payments for the new office furniture only after Gascón requested it specifically.

According to a memo prepared by the San Francisco City Attorney in 2008, department heads must obtain Board of Supervisors approval before accepting gifts made to public agencies.

"Generally, the Board of Supervisors must approve, by resolution, any gift with a value greater than \$10,000 before a City agency or department accepts such a gift," according to a 2008 memo drafted by San Francisco Deputy City Attorney Jon Givner. The total value of the new office furniture is \$26,445, and the funding was divided up among numerous donors, with payments submitted over the course of several months. Conway contributed \$9,999 — exactly one dollar under the \$10,000 disclosure threshold.

However, Gascón did not solicit board approval before accepting it. Instead, the DA submitted a resolution and memo to the Clerk of the Board on March 19, to be introduced at the April 2 Board meeting, asking for retroactive approval.

Reached on his cell phone and asked to comment for this story, Gascón told the Guardian that he was unable

to answer questions at that time because a family member was undergoing surgery.

The 2008 memo from the city attorney also states that city agencies "must report gifts worth more than \$100 on the department's website." Visitors to the DA's website will find a section on the "About" page, titled "Supporters of the San Francisco District Attorney's Office," which links to a PDF disclosing the donors' names and individual gift amounts. However, a search on the Wayback Machine, a historical webpage snapshot service provided by the Internet Archive, shows that the disclosure section is at best a few weeks old; it had not been created on March 12.

Larry Bush, who maintains a government watchdog news site called CitiReport, told the Guardian he began raising questions about the gift in March. Bush said there would be grounds for a complaint to be filed with the Fair Political Practices Commission, a state government accountability agency. "All this is subject to action by the FPPC because this is state, not local, law," he said. Sources said an FPPC complaint will be filed shortly.

Gascón received the office furniture donation in October of 2012, according to the disclosure form, which was filed in February of 2013. The tardy reporting may prove to be another example of skirting the rules, since a sample disclosure form attached to the city attorney's memo specifies that gifts to public agencies must be reported within 30 days.

The city attorney memo also notes that disclosure of the gifts should include "a statement as to any financial interest the contributor has involving the City."

Some donors who provided payments for the office furniture do have financial interests involving the city.

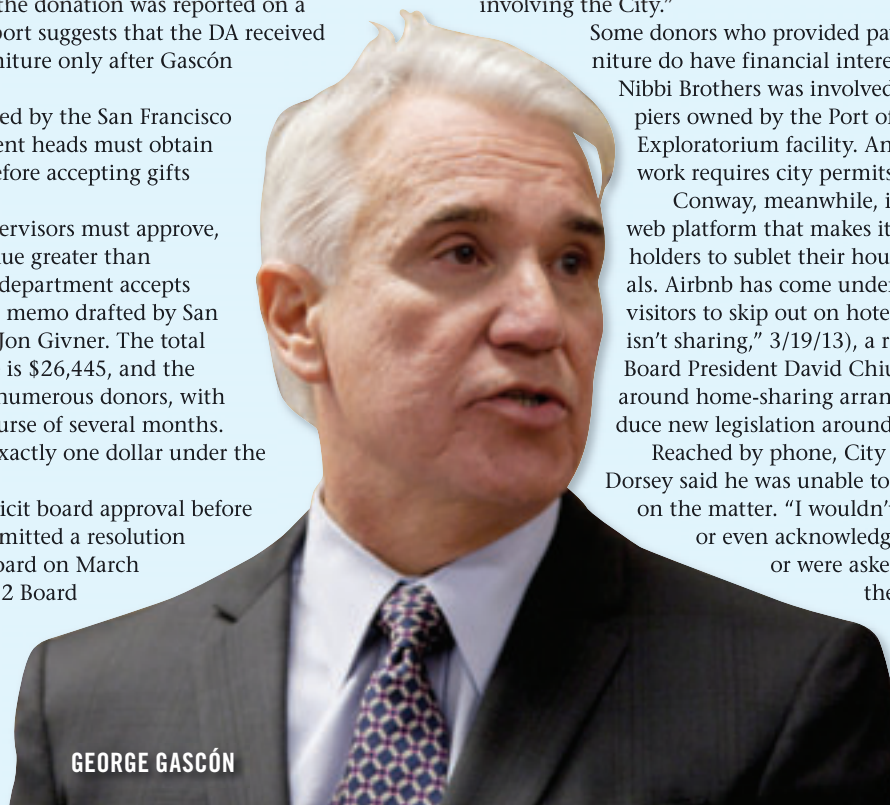
Nibbi Brothers was involved in seismic renovations of piers owned by the Port of San Francisco for the new Exploratorium facility. And much of Nibbi's residential work requires city permits.

Conway, meanwhile, is an investor in Airbnb, a web platform that makes it easy for landlords or leaseholders to sublet their housing units as vacation rentals. Airbnb has come under scrutiny lately for allowing visitors to skip out on hotel tax payments ("See Airbnb isn't sharing," 3/19/13), a revelation that has prompted Board President David Chiu to call for public hearings around home-sharing arrangements and possibly introduce new legislation around the practice.

Reached by phone, City Attorney spokesperson Matt Dorsey said he was unable to offer an official comment on the matter. "I wouldn't be able to comment on, or even acknowledge whether, we gave advice or were asked for advice," Dorsey told the Guardian. He referred to

Givner's 2008 memo as a guide for understanding gift disclosure rules. **(Rebecca Bowe)**

SF EXAMINER PHOTO
BY CINDY CHEW



GEORGE GASCÓN

toll, and all represent a loss of privacy for visitors or commuters entering San Francisco by car."

The Wall Street Journal noted last year that privacy erosion is becoming a national trend: "Storing and studying people's everyday activities, even the seemingly mundane, has become the default rather than the exception."

As far back as 2007, when FastTrak was relatively new, the Oakland Tribune reported that attorneys were

making extensive use of travel records. In some cases, they were filing subpoenas to determine when people were going to work, or where they were traveling on their own time.

That data isn't public — but it's not hard for a lawyer in a civil suit to get access.

It's actually possible to get a private FastTrak account — you have to go to the company's service center in downtown San Francisco and load cash into an account that isn't linked

to a credit card or driver's license. But very few people even think of that, much less go to the trouble.

Schoen says there are ways to make the e-pay system work without violating privacy. The data can be purged as soon as the bills are collected, for example.

But that's not the policy at Caltrans, which now has a huge database showing everyone who is going north and south across the Golden Gate Bridge.

So if you're playing hooky from work and claiming you're sick in bed, don't go zipping off for a hike in Muir Woods. If you're married and have a secret lover in Mill Valley, keep in mind that your spouse may be able to prove that you weren't playing golf with your college roommate that Saturday afternoon.

Big brother is watching — and to avoid a few minutes stuck in bridge traffic, we've given him permission. **(Rebecca Bowe)**



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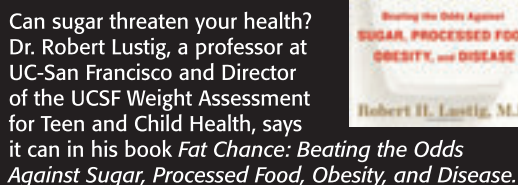
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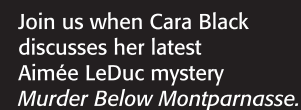


Tuesday, April 9

6:30 p.m.

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DIRTY WAR OVER CLEAN POWER

City program attacked by PG&E allies — and enviros

BY TIM REDMOND

tredmond@sfbg.com

NEWS It was supposed to be part of Ed Harrington's legacy, and the chief of the city's Public Utilities Commission delayed his retirement to make sure it happened.

But six months after the Board of Supervisors voted 8-3 to move forward with CleanPowerSF, the plan is under attack from all sides. Pacific Gas & Electric Company's house union is spending big chunks of money to shoot it down. The press is loaded with accounts of how expensive it's going to be for customers. Advocates on the left are blasting it as too limited.

Critics say Harrington's replacement, Harlan Kelly, is far less interested in making a program work that clearly lacks the support of a PG&E-friendly mayor.

That's left Sup. David Campos, City Hall's chief proponent for CleanPowerSF, trying to move forward with a program that, for all its flaws, is the city's best chance to put a crack in PG&E's monopoly.

CleanPowerSF will offer San Franciscans a greener alternative to PG&E power, most of which comes from nonrenewable sources. The city will buy renewable power in bulk, through Shell Energy, and distribute it to customers along PG&E's lines.

A similar system is working well in Marin County, and communities all over the state are looking to see if a city the size of San Francisco — where PG&E has kept out any hint of competition for a century — can pull it off.

Clean power is more expensive right now, and that's one sticking point: City officials recognize that not all San Franciscans will be willing to pay a premium (of perhaps \$10 to \$20 a month) for the option. A SFPUC survey released March 25 showed that about 45 percent of the city's customers would pay extra for clean power and stick with the new program. Earlier studies suggested that 90,000 customers will remain with CleanPowerSF — enough to make the system financially viable.

(Interestingly, the areas most likely to pay extra to avoid fossil fuels are not the wealthiest parts of town. Most of the customers



would be on the Eastside, in communities like the Mission, Potrero Hill, the Haight, and Noe Valley.)

The bigger problem with the current debate is that advocates and city officials can't agree on how much money the city ought to spend, on what schedule, to build its own renewable generation system, which would eventually replace much of the power purchased by Shell.

"In the past we would have figures and claims from all sides, and Ed Harrington would look at the numbers and figure it all out, and everybody trusted him," Campos said. "But we don't have Ed any more, and Kelly doesn't seem to be as strongly behind this."

Building a green-power infrastructure was always a critical part of the CleanPowerSF plan. And once the city has a system up and running, it can use the revenue stream to float bonds to pay for building solar, wind, and cogeneration facilities.

Over time, the locally generated power would be far cheaper than what anyone can offer today, meaning rates would come down.

"We agreed to move the sales agreement forward to get the system started, then keep working on the build-out," Campos explained.

But a campaign by International Brotherhood of Electrical Workers Local 1245,

which represents PG&E employees and is historically allied with the company's political goals, is trying to scare customers away with claims of high rates. And in fact, the first rate proposals were above what Campos and others were hoping for.

So the Local Agency Formation Commission, which oversees CleanPowerSF for the supervisors, and the SFPUC, have sent staff back to try to find ways to cut rates.

Meanwhile, Kelly wants to decouple the public build-out from the Shell agreement, in essence launching the program with the most expensive elements in place — and potentially undermining the future of a publicly owned energy infrastructure.

That has some clean-energy advocates furious — and they've threatened to withdraw their support for the program.

"Ever since Harlan Kelly took over, the PUC staff has been less supportive of a robust build-out," Eric Brooks, who works with Our City has been a longtime supporter of CleanPowerSF, told us. "We're not saying the city should stop moving forward with the Shell deal, but the city has to continue the planning work for the build-out. It can't be a piecemeal thing."

The SFPUC hired a Marin-based outfit called Local Power, led by longtime clean-energy advocate Paul Fenn, to do some preliminary work on how a build-out could proceed. Fenn's conclusion: The city could create 1,500 to 3,000 jobs and build enough renewable energy to power much of the city, over a seven-year period — at a cost of about \$1 billion.

That's a huge tab — and almost certainly more ambitious than this SFPUC and Board of Supervisors could accept.

Fenn told us that his economic analysis, presented to the SFPUC's Rate Fairness Board Feb. 18, indicates that the city's cash flow from

CleanPowerSF with a renewable build-out would more than cover

the payments on the bonds. But he also agreed that he's suggesting the best possible alternative — and he expects the city would go for a much smaller piece.

"The Board of Supervisors hasn't made the decision to spend that kind of money," he said.

Fenn's contract expired April 1, and the SFPUC hasn't renewed it. Instead, another consultant will review Local Power's work, Campos said.

Part of the political challenge is that Local Power has proposed that much of the build-out include what's known as "distributed generation" — small-scale solar, wind, and cogen projects on private houses and buildings.

Those installations would be "behind the meter" — that is, they would allow households and businesses to generate their own power without buying it through PG&E's distribution system.

The build-out proposals that the SFPUC staff have discussed are primarily larger solar arrays, some on land the city owns in the East Bay.

"That's the most expensive way to do this, and it allows PG&E to still control the transmission and distribution," Brooks said.

SFPUC spokesperson Tyrone Jue had not responded by press time.

Meanwhile, PG&E is preparing to roll out its own competing "green energy" plan — while IBEW ramps up its assault on CleanPowerSF.

The IBEW campaign includes robo-calls, mailers, and advertising, all aimed at convincing customers to opt out of the city program.

And now, with advocates from the Sierra Club to Our City criticizing the program on the left, and IBEW trying to undermine it before it gets going, there's a real chance that a plan more than 10 years in the making could be in trouble.

That concerns Campos. "All I'm hearing from the advocates is negative," he said. "I want more build-out, too, but unless we move forward with the program, we won't be able to do that."

In fact, he said, "you could wind up killing it and have nothing to show for it at all."

That, of course, would be PG&E's preferred alternative. **SFBG**



DAVID CAMPOS

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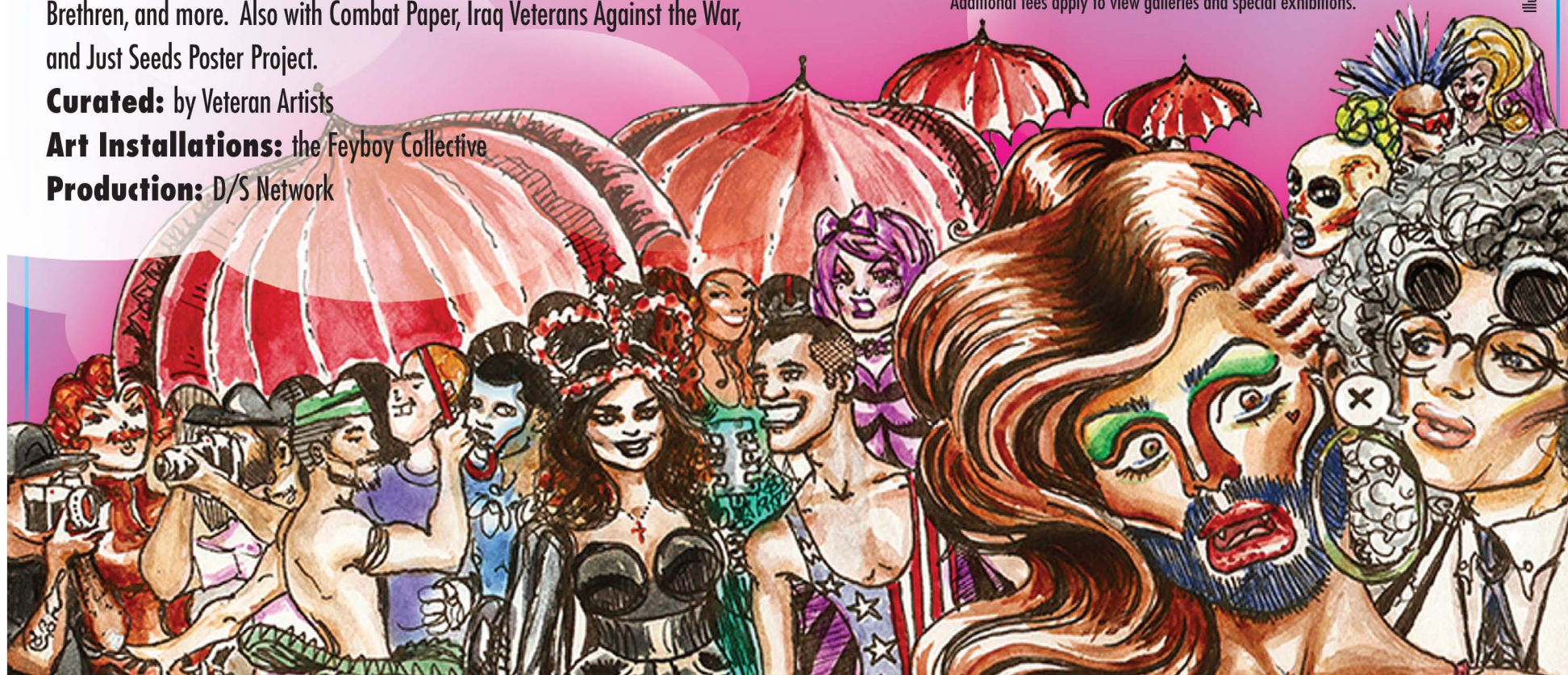


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Illustration: Diego Gomez

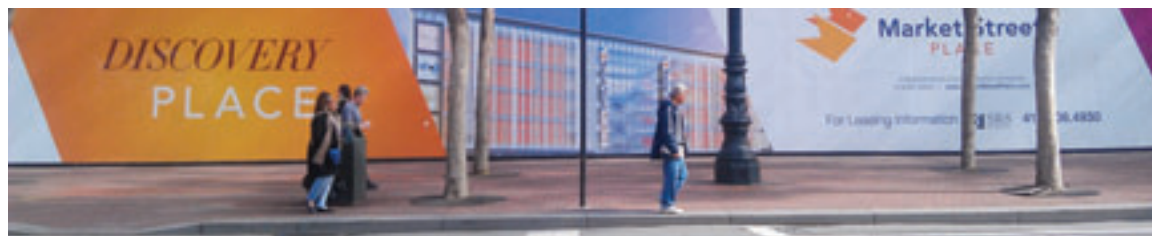


BY REBECCA BOWE
rebecca@sfbg.com

NEWS On a sunny Thursday afternoon, the sound of whirring power tools floats down to Market and Golden Gate as office renovations surge ahead in the building next to the Warfield, which looks as if it had been shrink-wrapped in white plastic to control the dust. Before long, several tech startups and a venture capital firm will occupy three floors there.

The newcomers will be following a trend: Twitter and Zendesk, beneficiaries of a payroll-tax exclusion zone created to attract growing businesses, already have offices nearby. Further down the street, a glossy sidewalk-level billboard walls off a stretch of empty storefronts. “This is the Place,” the message proclaims. “250,000 square feet of retail space, opening 2015.”

San Francisco’s Mid-Market neighborhood is changing fast. But this growth comes at a cost. It’s driving up rents for nonprofits and small businesses — and it may scuttle the long-promised ambitious plans to create an arts center with affordable space for small performance groups at 950 Market Street.



THE ART OF STAYING PUT

Will mid-Market arts center plan survive the tech boom?

Mayor Ed Lee, who pushed for the tax breaks and lauds the changes in mid-Market, also wants the arts center, and has asked potential developers who are bidding on the site to consider that use. But it’s not the most profitable use — that would be tech offices — and there’s nothing mandating that a private company comply with the wishes of the mayor, at a potential loss of millions of dollars.

Instead, the city is discussing a possible incentive package — that is, special zoning or city financing schemes to help get developers interested in the project.

BEYOND THE MILLIONAIRES

Mid-Market is still home to many people who are not bent on achiev-

ing tech millionaire status. Some are merely focused on finding their next meal, and might even dig through the trash for it. There are wheelchair-bound veterans, drug addicts, street merchants, and people living with AIDS. There are artists, actors, small business owners, serious sidewalk chess players, SRO dwellers, and non-profit service providers. An economic development study determined that a full 31 percent of the households in the densely populated area earn less than \$15,000 a year, making the neighborhood three times as poor as the citywide average.

The city’s been trying for years to formulate a strategy for the economically and racially diverse, centralized, transit-connected neighborhood,

which is just a stone’s throw from City Hall. In recent years, community stakeholder meetings have been convened, email lists fired up, neighborhood surveys commissioned, pedestrian habits tracked, official reports generated. In November 2011, the Mayor’s Office of Economic and Workforce Development unveiled its Central Market Economic Strategy, which charted a course for the Market area stretch roughly bracketed by Fifth and Tenth streets.

The report opens with a set of “guiding principles” that residents said ought to inform any future revitalization efforts. Priority No. 1: “Promote the development of a healthy, economically functional low-income neighborhood.” Priority

No. 2: “Prevent displacement of existing residents and businesses.”

A great deal of emphasis has also been placed on bolstering the area’s art scene, and the report acknowledges that efforts should be taken to “stabilize” low-income communities so they aren’t forced out through gentrification catalyzed by art. The strategy “also includes an action item for the creation of artist housing,” Christine Falvey, Mayor Lee’s press secretary, told us, but “community feedback on the strategy directed the city to prioritize non-housing arts space in the first year of implementation.”

The goals expressed in OEWD’s report hint at some of San Francisco’s most pressing issues — homeless families unable to sustain high housing costs are increasingly flocking to overwhelmed service providers in San Francisco; nonprofits are vanishing in the face of impossibly overpriced rents; artists are moving to Oakland.

And the fate of 950 Market could be a pivotal moment when the city learns if it’s actually possible to bring high-end economic development to the area without displacement.

The 950 Center for Art and Education represents a multi-layered

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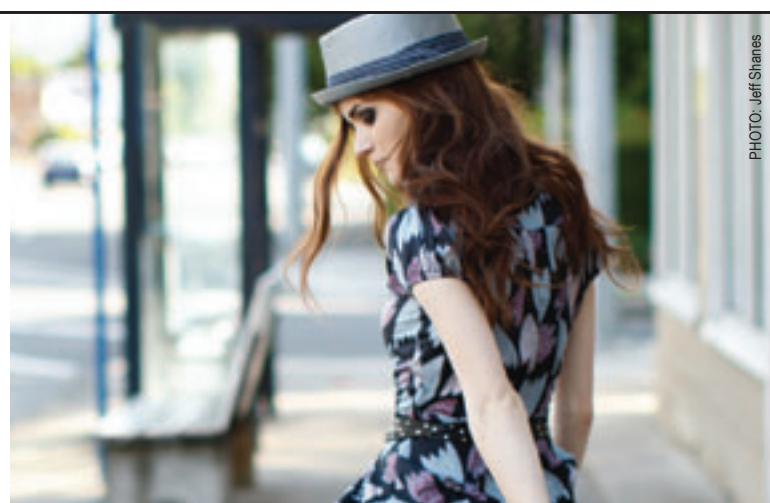


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community planning effort many months in the making. Described as “the first multi-tenant, multi-use arts and education center in San Francisco,” it came out of a desire to create a permanently affordable complex to house existing art, education and nonprofit organizations in Central Market and the Tenderloin, many of which are finding it harder to remain in San Francisco. In addition to dedicated arts facilities, the complex could provide 20,000 square feet of nonprofit office space.

“The mayor has been very clear with the development community that he thinks arts and cultural facilities are a good fit for this site,” Falvey noted. “He communicated this point at a breakfast meeting which he convened along with Supervisor Kim, to developers on Central Market and those looking at property in the area.”

Invitations to the breakfast, held Jan. 30, were extended to all interested bidders, as well as area developers. City officials treated the real-estate heavyweights to a power point presentation about local arts organizations, and representatives from a couple prominent foundations were on hand to show philanthropic support for the concept.

IT'S UP TO TEXAS

Lone Star, a Texas-based hedge fund, is selling the complex that would house the center, and was expected to receive final bids earlier this month. Sup. Jane Kim, whose District 6 includes mid-Market, said she was hopeful that the developer would go along with the vision for an arts space — but at this point, that's not the city's decision.

After all, city officials haven't established binding requirements to use the space in a particular way, and turning it into commercial office space or market-rate housing would be far more lucrative. Lone Star declined to comment for this story.

Kim stressed that there are other shuttered properties in the area — the Hibernia Bank, for example — that could eventually house arts groups if this opportunity is lost. But that means going back to the drawing board, even as tech startups eagerly anticipate the completion of their own office renovations.

City officials have also been contemplating a way to sweeten the deal with “a package of incentives to make the project pencil out for the developers,” Kim said. This could take the form of an infrastructure finance district, or building height

bonuses, she said.

But even with accommodations for wealthy real estate speculators on the table, the plans could still go up in smoke, given Mid-Market's new identity as a tech hotspot. “I'm very concerned about that,” Kim said. “The last thing any of us hoped to see is just office space development.”

Plans for the 950 Center aim to

“THE LAST THING ANY OF US HOPED TO SEE IS JUST OFFICE SPACE DEVELOPMENT.”

SUPERVISOR JANE KIM

support economic diversity by placing anchor tenants in long-term leases, then incorporating shared facilities at affordable rates for part-time users in need of lower rent. The idea is to promote stability by sharing resources.

Among those who've expressed interest in moving into the 950 Center is the Lorraine Hansberry Theater, a prominent African American theater

group founded in 1981 that lost its performance space but still maintains an office in the neighborhood.

“As a community, we can't allow ourselves to lose Lorraine Hansberry Theatre,” Tenderloin Economic Development Project executive director Elvin Padilla wrote in a recent blog post. “I can't think of a more meaningful place for its historic name and presence to be seen and felt.” Padilla has been integral in crafting 950 Center plans, but did not return calls seeking an interview for this story.

Youth Speaks, an arts organization that exposes Bay Area youth to spoken word, theatre, and poetry with a focus on kids from disadvantaged neighborhoods, has also expressed interest. “Our rent just doubled,” explained James Kass, the organization's executive director. “It's a typical nonprofit thing. We move in and then Yelp, or Zynga, or Twitter moves in, and the rent goes up.”

Kass added, “A lot of us are fighting to stay in San Francisco ... but rent is cheaper in Oakland.” While he was hopeful that Youth Speaks would get an opportunity to move into the 950 Center, he wasn't convinced that it would come to pass. “With the rapid growth, all of a sudden it's a hotspot for redevelopment.

It's too bad there wasn't something put down on paper awhile ago,” guaranteeing an art use, he said.

Shortly after Kim and Lee hosted the breakfast for Mid-Market developers, they succeeded in convincing Lone Star to include language in its Offering Memorandum asking prospective buyers “to help provide input into possible developer incentives for arts uses.”

At the end of the day, long-time arts and community-oriented groups fighting to keep their toe-holds in San Francisco haven't been promised anything, despite years of stakeholder meetings convened by the city emphasizing art as a central focus. Yet Padilla, clearly keeping his eye on the prize, lauded Kim and Lee for inventing perks to entice developers to support art over profit.

“While this is indeed a major victory, the mention of a ‘potential arts component’ does not translate into a done deal for the 950 Project,” he wrote in a blog post. “Speculative bidders with billions of dollars in their arsenal will still try to avoid addressing this issue and test the resolve of City Hall and the local community. This means the hard work of advocacy ... must continue.” SFBG



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NEWS SEX

ABORTION PROTESTER ERIKA HATHAWAY POSTS UP AT PLANNED PARENTHOOD. GUARDIAN PHOTO BY CAITLIN DONOHUE

THE TRUTH CONQUERS ALL

Will a 25-foot buffer zone keep anti-abortion protesters from freaking out Planned Parenthood patients?

BY CAITLIN DONOHUE
 caitlin@sfbg.com

REPRODUCTIVE RIGHTS I was standing in front of what looked like a semi-vacant office building. I re-checked my maps app — it looked like I had the correct address for the Planned Parenthood clinic. If only this woman would stop shouting about killing babies, maybe I could think.

“Don’t kill your baby! If it could talk it would say ‘Mommy, don’t judge me,’” I turned back to look at career abortion clinic protester Erika Hathaway, and was embarrassed to realize that her wheelchair was parked right in front of the clinic’s door. I had missed it entirely in my zeal to document her interaction with a typical visitor, and had walked right past the door in the chaos.

And I wasn’t even there for a reproductive health appointment. I shivered at the thought of dealing with her while concerned about the results of an HIV test or a weird bump on my labia, much less a tortured decision to end a pregnancy.

I brushed past Hathaway’s exhortations to “ask for the ultrasound!”, a command that echoed around the clinic’s small, otherwise calm waiting room as I closed the door. A young patient looked up with me with tired eyes, shaking her head at the activist’s audacity.

“I compare it to the offensive foul rule in basketball,” Adrienne Verrilli, director of Planned Parenthood communications, tells me moments later. “You have to have your feet already set to avoid getting the call.” Verrilli’s clinic has been dealing with these protesters for years.

The activists tout bloody posters of aborted babies and bump Christmas music year-round “to remind people that Christ was a baby once,” as Hathaway tells me. They’ve made patients cry, make staff who love their jobs at the clinic want to leave by the back entrance every day.

Recently, a protester actually entered the clinic and woke up a napping patient to tell her why abortion is murder. Only two percent of the visitors to Planned Parenthood come for an abortion.

Supervisor David Campos, who represents the Mission, has proposed an extension of the current eight-foot “bubble zone,” which Hathaway and her ilk circumvent by pre-stationing themselves in a wheelchair. With their “feet set,” they have no need to approach patients. Verrilli says her staff regularly see Hathaway leave the chair to walk up to Burger King for refreshments. Rumors fly that she has a “day job” as a dogwalker in Belmont, Calif.

Campos wants to extend the no-fly zone to 25 feet from the door and bar protesters from entering, period. I looked at the van that Hathaway’s uncle — a 20-year vet of abortion protesting who has had multiple restraining orders placed against him by the Bay Area abortion clinics he splits his time between — has plastered with violent imagery. It’s parked in the middle of the

specially-designated loading zone in front of the clinic, shielded by the handicapped tags that Verrilli says all pro-life protesters seem to have. Given the obvious determination of the anti-choice activists, I hope that the proposed change will be enough to ameliorate their aggression towards vulnerable patients.

Verrilli showed me a letter dropped off at the clinic by a Bernal Heights neighborhood mom of a seven-year-old who was “visibly disturbed” by the protesters’ signs. Unwilling to let me leave on an entirely negative note, she told me about AB 154, a proposed state bill that would allow advanced nurse practitioners to perform first trimester abortions, making family planning services even more available. The fight for reproductive justice continues, despite dedicated opponents.

Her hope lingering in my ears, I braced myself to go back outside and hang with the protesters.

I asked Hathaway why she spends her days in front of reproductive health clinics. “The truth conquers all, as Shakespeare’s Hamlet said,” she said, conquering any adherence to literary fidelity. “Eventually, we will win.”

She told me that Steve Jobs was adopted. “What would the world have been like without him?”



So many babies are being aborted in the United States, she said, that there won’t be enough workers to fund Social Security when it comes time for she and I to retire. This underpopulation theory is a new one for me.

The truth will set you free, right? “Do you need that wheelchair to get around?” I asked her.

“I have arthritis,” she told me. “It’s not a wheelchair, it’s a transport chair.”

A young man wearing a baseball hat exited the clinic and Hathaway shouts, “the Virgin does not want you to abort that baby!” I think about the two percent chance that he’s there to support someone getting an abortion, and the million other reasons why he could have paid the clinic a visit that day.

“It’s her choice,” he replied, and continued on his way. **SFBG**

PLANNED PARENTHOOD 1650 Valencia, SF. (415) 821-1282, www.plannedparenthood.org

THIS WEEK IN SEX POSITIVE EVENTS

“**The Psychobiology of SM**” Wed/3, 8-10pm, \$20. Women’s Building, 3543 18th St., SF. www.soj.org. Richard Sprott does work through the Bay Area-based Community-Academic Consortium for Research on Alternative Sexualities (CARAS), promoting scientific research that explores BDSM and other forms of negotiated non-monogamy. Today, he discusses the last findings on kink that the scientific community has to offer.

“**How to F*#k Better**” Sun/7, 1-4pm, \$40. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org. The first of an eight-part, monthly series of courses meant to help gay men master their sensual body. This kick-off class covers anatomical fundamentals, and like the rest, will feature live models.

CAREERS + EDUCATION

BY CAITLIN DONOHUE
caitlin@sfbg.com

CAREERS AND ED Anti-racist club kids, virulently feminist East Bay rap fans, those who dig spangled Iranian mini-dresses as much as striped referee shirts and A\$AP Rocky-inspired sportswear looks, add Browntourage (browntourage.tumblr.com) to your late night Tumblr hole.

The 20-something duo behind the site and virtual gallery Konversation (konversation.us), Hawa Arsala and Tonia Beglari, parse trends like pros.

In addition to, and in tandem with, their finger-on-the-pulse culture sites, the two represent up-and-coming Bay artists with PR services, Beglari's website design skills, and Arsala's penchant for innovative editorial shoots. Collaboration projects with the hot artists of color like Antwon and Chippy Nonstop? Check. Doodling dates with radical visiting artists, say Australia's felt tip marker wonder Texta Queen? Check.

"We realized we could use our skills to help the people we actually care about," says the Afghani American Arsala (Beglari's family is from Iran), who is holed up with me in a FiDi cubicle showing off the photos of fresh female Bay style icons that I asked her to compile before Women's History Month fades too far from pop culture consciousness.

Thanks to their vision of a strong, diverse Bay Area art-music-nightlife family, Arsala and Beglari are getting props on feminist media sites. Their idea to spread love for queers, people of color, and other faces underrepresented in mainstream media is in itself is nothing new, but what is fresh is the duo's media savvy – they're ready to take their social views into brave new binary code that packages radical artists in a fresh, viral-ready format. They spit tech knowledge, and use the apps that other culture workers will take years to learn.

What sparked their fire? Hat tip to the duo's built-in bullshit meter, very essential when dealing with milieus in which "groupie" is the only recognized role for gorgeous women their age.

"The name Browntourage started as a joke to combat a really oppressive situation," says Arsala. "A guy asked us to be part of his harem."

Gross. But Arsala and Beglari's hardcore eye for trend-spotting and Internet Age professionalism packs more pounds any deadweight. Future, anyone? **SFBG**

(FROM LEFT): HEIDI PETTY, 12FPS CREATIVE AGENCY PRODUCER, STOP-MOTION FILMMAKER; YETUNDE OLAGBAJU, AVANT-GARDE DRAG PERFORMER, MODEL; JAQI SPARRO, HOUSE, MINIMAL, BASS DJ AND TRADITIONAL CHINESE MEDICINE HEALER.



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(CLOCKWISE FROM LEFT): ALIX BLACK, NASTIA VOYNAVSKYA FROM HI FRUCTOSE MAGAZINE, ANNIE NGUYEN, AND PAULINE PODEROSO: "THEY'RE LIKE, OAKLAND'S MUSES," SAYS ARSALA; OAKLAND RAPPER CHIPPY NONSTOP; NATIVE ARTIST AND TAROT READER SARAH "SASS" BISCARRA-DILLEY AND PARTNER DJ BROWN AMY ALL PHOTOS BY HAWA ARSALA/BROWNTOURAGE

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CAREERS + EDUCATION

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CAREERS AND ED "Looking into the future is difficult" says Larry Bliss, the director of academic advising and career education at California State University's East Bay campus. "Ten years ago, would we have been very supportive of a student who said that she wanted to make a career out of designing web pages for businesses? I think not. But today, that's a pretty handsomely paid job."

The best advice Bliss tells the Guardian he can offer to college students is to pick a major they like and think

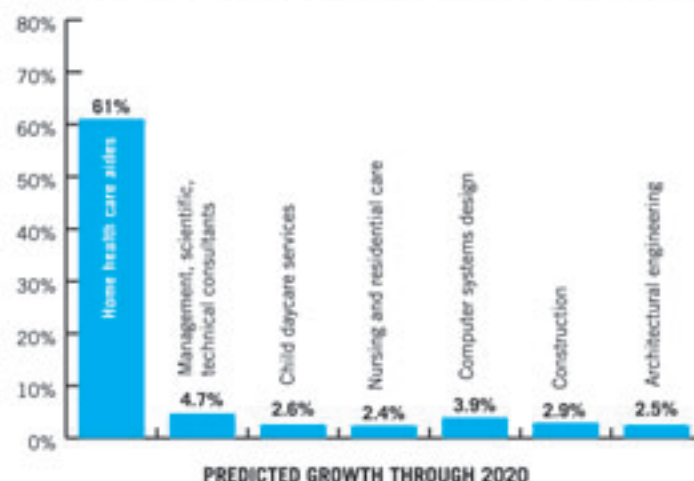
about the transferable skills that each course of study will impart.

According to the Bureau of Labor's predictions, not all of the US job markets with the largest projected growth (outside of the medical field) require a significant academic résumé. If you're after high salary jobs, stay in school — the nursing, technical consulting, and computer system jobs predicted to see salary increases all require a little more educational incubation. **(Jessica Wolfrom)**

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BEND OVER, BOARDROOM

Beatrice Stonebanks wants to teach you how to be a corporate dominatrix

BY CAITLIN DONOHUE

caitlin@sfbg.com

CAREERS AND ED All too often in the workplace, women fight to hide their sexuality. In Facebook chief operating officer Sheryl Sandberg's *Lean In*, the controversial feminist-treatise-of-the-moment on combating sexism in the corporate world, Sandberg references a tech worker who goes so far as to remove her earrings before coming to work, so fervently does the employee wish to minimize her gender lest it distract her male cohorts.

Beatrice Stonebanks takes a different tack. A sales consultant for 25 years now, and a member of the San Francisco BDSM scene for 16, she strode into a partners' meeting at her job in 2010 and wrote two words on the dry erase board for all to see. They were: corporate dominatrix.

"In BDSM you have to know how to negotiate, otherwise you're going to get hurt." Ensconced under the fluorescent lights of my office, Stonebanks is entirely at home among the cubicles and boardrooms in her black skirt and floral blazer. She makes her living applying the take-charge skills she learned playing in dungeons with her husband to office culture.

Did her white board assertion consternate her coworkers? Tear rifts in officeland reality? Stonebanks says, to the contrary, it was a natural connection on her part that has led to increased office performance.

"The more domineering I became, the better the results," she says, smiling. "If I could produce the numbers, they didn't care about my tactics."

One year ago, she began teaching classes on those tactics to the kink community. Stonebanks is the editor of the BDSM education group Society of Janus' newsletter, a publication playfully dubbed *Growing Pains*. At home, she is a 24/7 loving dominant to her submissive husband, a role reflected in the take-charge manner in she fields my interview questions and guides our dialogue about her methodology.

There are obvious differences



between the two worlds she straddles. For example — and I can testify to this firsthand because she was kind enough to bring both for our in-house Guardian photoshoot — the skirt she wears to teach her "Corporate Dominatrix Training 101: How to Use Sex and Power to Increase Sales" class is several inches shorter than the one she sports to, you know, use sex and power to increase sales.

But the long and short of the matter is that both successful BDSM and boardroom activities hinge on clear assertion of self and healthy communication. Both employ, or should employ, negotiation, safe words, execution, and after-care. "It scales," Stonebanks affirms.

Stonebanks, does, however, ken to Sandberg's assertion in *Lean In* that women are expected to be likable in the workplace. In light of this, Stonebanks cites two different modes of opera-

tion: "credible," a stern, enforcing office demeanor ("listen to me now, no you can't check your BlackBerry, repeat back to me

IN BOTH THE BUSINESS AND SEX WORLDS, YOUR SCENE WILL COME OFF — AND YOU'LL GET OFF — MUCH BETTER IF YOU ESTABLISH CERTAIN PARAMETERS.

what I just said," she barks as an example of this) and "approachable," a stance to be employed in times of negotiation.

But act credibly, and the hope is that people will see your gruff demeanor being to their benefit, if they're working towards a common goal. "They'll get that you're not just a man or a woman," Stonebanks says. "You're a piece of the solution."

In either mode, it's all about the words we use. "BDSM has a very explicit language," she says. Like any good teacher, Stonebanks teaches me an acronym to help me remember the principles of corporate domineering, whether it takes place while brandishing a bullwhip or conference calling Miami.

This acronym is S.M.A.R.T. Its meaning: "specific, measurable, attainable, relevant, time-specific," according to Stonebanks. In both the business and sex worlds, your scene will come off — and you'll get off — much better if you establish certain parameters around the action. Once people

know that what you're proposing is doable, in various dimensions, they'll be more open to coming to an agreement with you, or just coming.

Stonebanks tells me that though many of her clients are put off when she explicitly introduces S.M.A.R.T. into their office discussion, after time they themselves will point out when meetings veer from the S.M.A.R.T. principles. She's even heard of the language persisting long after she's left the room.

Another way to break down defenses, and pave the way to successful communication at work, is to let the person know what you find attractive about them. Stonebanks doesn't shy from the fact that, at times, this means physical appearance. But when a person isn't hot to you, that doesn't mean you can't get them to know that they're appreciated. Compliment a recalcitrant coworker's smarts, or their irreplacability on the project in which you're working.

"When your sex hormones are activated, your defense mechanisms are not — and that's what you need for sales," says Stonebanks.

This last point may give pause to the HR directors among us. But Stonebanks says that she doesn't interject overt sexuality into her business dealings — like her skirt, she keeps it family-friendly at the office. Her message is essentially the same for both men and women, although it should come as no surprise, given her background, she has a special place in her heart for a woman who can take charge.

"In every instance, when women are leading the company, profits go up," she says. [Note: so far as I can tell, scientific conclusions on this point are inconclusive.]

If you're not into the domineering type, she's not offended. But don't waste her time.

"I know what works. If you don't want to hire me, next client." **SFBG**

For information on upcoming "Corporate Dominatrix" classes, keep your eye on the Society of Janus website, www.soj.org

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Kenta Suzuki (svzvki), *Three Eleven Minami*, 2012.
Performance with video projection. Photograph by Joshua Band.

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5 FUN CLASSES

Learn to quilt, strike a pose in a museum, or indulge your inner Francophone

BY CORTNEY CLIFT
culture@sfbg.com

1. QUILTMaking

Develop or improve your skills in sewing, patchwork, and quilting at this non-credit class at City College of San Francisco that students are welcome to join at any point in the semester, regardless of skill level. Beginning students will construct a sampler quilt, intermediate or advanced students will work on individually designed projects. Non-credit CCSF classes are tuition-free, but students are expected to bring the required materials, so email the instructor in advance to come prepared.

Saturdays, 9-11:50am, free. City College of San Francisco downtown campus, 88 Fourth St., SF. www.ccsf.edu

2. MEXICAN FOLK DANCE

Tradition is the name of the game at the Mission Cultural Center for Latino Art's folkloric dance class taught by Zenon Barron, founder of Ballet Folklórico of San Francisco. Reflecting Hispanic customs, beliefs, and legends, Barron's instruction

serves up festive new moves with a historical twist.

Saturdays, 2-3:30pm, \$10. 2868 Mission, Studio: E, SF. www.missionculturalcenter.org

3. MOSAIC 101

Is there a surface in your house that needs ... something, and your Bedazzler gun is triggering untoward 1980s flashbacks? Try a medium that is slightly less time-sensitive. Oakland's Institute of Mosaic Art has a host of courses in the tiled arts, and this weekend's primer course is begging to jumpstart your grout-and-ceramic phase. Instructors teach you where to find your supplies in the real world, the basic physical properties of



materials involved, and will instruct you in making your very own creation to take home.

Sat/6, 10am-4pm; Sun/7 10am-1pm (three-day option: April 10, 10am-1pm), \$165. Institute of Mosaic Art, 3001 Chapman, Oakl. www.instituteofmosaicart.com

4. HATHA YOGA AT THE ASIAN ART MUSEUM

Grab a mat and bring the whole family to the Asian Art Museum for a free Hatha yoga class.

Local yogi, Lorna Reed, will lead today's practice, which teaches basic poses focusing on balance, flexibility, and strength. Reed adds a special artsy element to today's class by incorporating positions inspired by sculptures in the museum. Your momma always called you statue-sque — prove her right by inhaling deeply in this unique yoga primer.

Sun/7, 2-3pm, free. 200 Larkin, Samsung Hall, SF. www.asianart.org

5. FRENCH CINEMA SCREENING AND DISCUSSION

What better way to get

to know the language of love than with free wine, popcorn, and a film? Designed to help non-French speakers discover the country's cinema, the Alliance Française of San Francisco offers a weekly film screening followed by discussion. The theme for April is "Women Behind the Lens," and the April 23 film pick *17 Filles* follows a group of 17 high school girls who, after one of their number is impregnated, make a pact to follow suit.

Every Tuesday, 6:45pm, \$5. Alliance Française, 1345 Bush, SF. alliance-francaise-sf.weebly.com.

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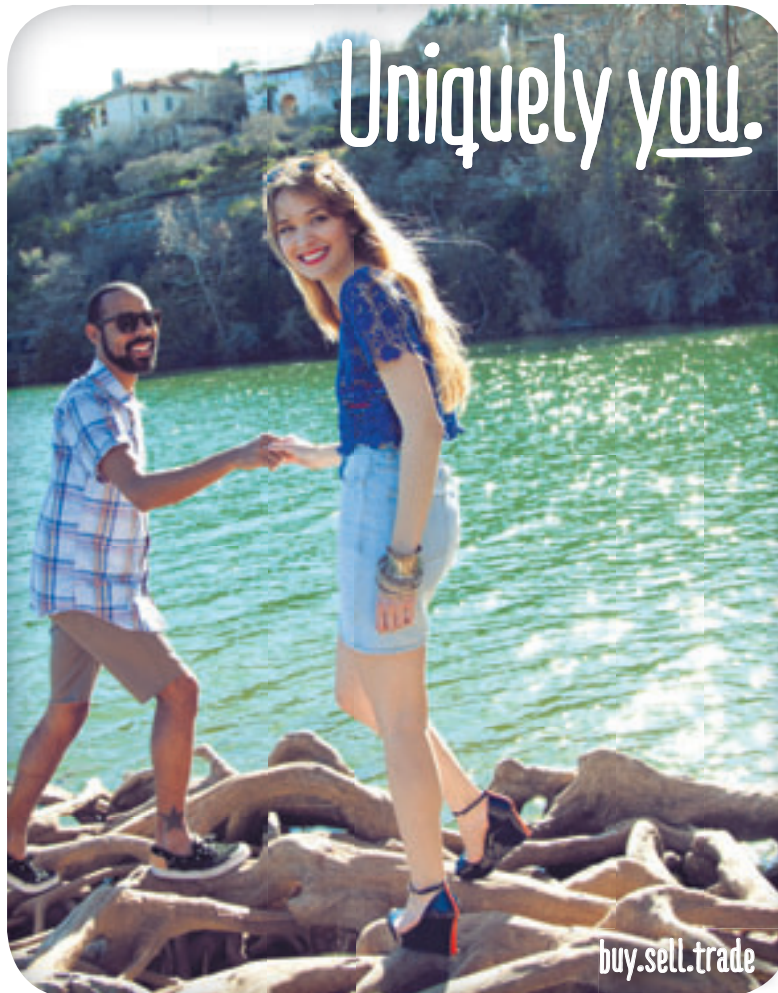
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CAREERS + EDUCATION

TAKE "COTTAGE LAW 101" TO JOIN THE RANKS OF FORAGESF'S UNDERGROUND MARKET ARTISANS. PHOTOS BY ANDRIA LO



BY CAITLIN DONOHUE
caitlin@sfbg.com

CAREERS AND ED Don't tell me you've been eating your whole life and you don't need any lessons on food. Hardy har har, how's your waist line? Energy level? Food budget? You can always learn more about how to make your diet healthier, cheaper, and above all, more sustainable. The Bay Area has to be one of the best places in the world to learn about how to eat well, and the institutions that put on each of these course offerings are phenomenal places to start dabbling in the area. No more plastic-wrapped sandwiches, ill-informed beer purchases, or factory farm chicken for you, boo boo.

"GROW YOUR OWN FOOD"

No excuses: you can garden in San Francisco year-round, and that doesn't matter anyway because we're in the rosy pink of spring, when even your uncle up in Minneapolis is turning his thoughts to sprouts and soil. Garden for the Environment has a host of classes dedicated to greening that fat lil' digit of yours, but today's offering is particularly salient for snackers. Organic gardening instructor Carey Craddock will take charge among the rows today, teaching you what plants are perfect for April, and how to get your space ready to raise edible flora.

April 13, 10am-2pm, \$25. Garden for the Environment, Lawton and Seventh Ave., SF. www.gardenfortheenvironment.org

"BUILD A CHICKEN COOP"

At the end of the day in this urban chickenry class, you'll have not only witnessed but aided in the construction of a "Garden

LEARN TO EAT

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Ark" portable chicken coop. Carpenter Joan Weir has designed this one-off course to be of maximum service to the community — you'll learn coop-building skills, and Rosa Parks Elementary School will score a brand-new home for its feathered flock.

April 14, 10am-5pm, \$50. Rosa Parks Elementary School, 920 Allston, Berk. www.biofueloasis.com

"DEBUNKING THE MYTHS OF VEGANISM"

The talk is actually part of Oakland Veg Week (April 22-28), which includes tons of free veg and vegan cooking classes, lectures on sustainable eating, a screening of the plant-based diet booster *Forks Over Knives* (April 25), bus trip to a Grass Valley animal sanctuary (April 27), and grand finale buffet at the Lake Merritt Sailboat House (April 28). But start here, with Colleen "The Compassionate Cook" Patrick-Goudreau's presentation that addresses all the excuses that

fly about for not going veg. No time to be meat-free? Not enough protein in greens? She'll set you straight.

April 23, 6:30pm, free. Oakland Library, Temescal branch, 5205 Telegraph, Oakl. www.oaklandveg.com

"BREW LAB: HOMEBREW AND BEYOND"

Brew and bottle two batches of your very own suds in this three-class seminar, billed as the most comprehensive homebrew 101 in town that doesn't require any investment in equipment, for all you newbies to the brew scene. Mission Gastroclub (www.missiongastroclub.org) founder Eric Denman is the instructor, which means you can expect delicious bites at each session, happily crucial in your quest to understand the flavors of your beer.

April 23, 30, and May 14, 7-9pm, \$160. 18 Reasons, 1874 18th St., SF. www.18reasons.org

"COTTAGE LAW 101"

Huzzah for the California Homemade Food Act! Recently signed into law, it allows small producers to make low-risk foods like candy, empanadas, baked goods, and dried teas in their home, without renting a spendy commercial kitchen space. If the news has you itching to start a homemade chocolate stand, stop off at ForageSF's class first. It's a primer on the law's ins and outs, perfect for those looking to join the ranks of Forage's lauded Underground Market artisans. Bring a plate to share with 20 people and get a discount on your tuition.

April 27, \$30 if you bring a dish to share, \$50 without. SomArts Cultural Center, 934 Brannan, SF. www.somarts.org **SFBG**

FOOD + DRINK



A WHIRL OF FLAVORS: OAXACAN STREET DANCING, VEGGIE EMPANADAS ON THE GO, AND TRADITIONAL REFRESHMENTS
GUARDIAN PHOTOS BY DAVID SCHNUR

SABOR DE OAXACA

BY MARKE B.
marke@sfbg.com

WORLD EATS The first thing you probably need to know about the magical Southern Mexican state of Oaxaca is that sensory overload is always on the menu.

Ancient sci-fi Zapotecan ruins, Technicolor one-story colonial buildings, and an endless stream of live music, whirling dance, outspoken political protest, and eye-popping art justify the eponymous capital city's reputation as one of the most vibrant crucibles of human culture on the planet. (Seriously, there is live music and dancing, from traditional to punk, outdoors in multiple venues until 3am most nights. San Francisco, where you at?)

The soaring mountains of the countryside host innumerable villages, each with their own dazzling take on local customs and artistic expression. The beaches, like renowned global hippie-nudist beauty Zipolite, expand expectations by drawing a saucy mix of laidback locals, hard-partying city folk, and misfit spiritual wanderers from around the world who greet the golden waves with fire-twirling at sunset and impossible-looking naked yoga at dawn. And for any travelers worried that this land of UNESCO World



Heritage Sites has been completely sanitized for first-world tourists, there's plenty of everyday chaotic Mexican street life and colorful off-the-map adventures in which to satisfactorily immerse oneself.

But all that's not even talking about the food. Any foodie explorer worth her rock salt knows that Oaxaca is the "land of the seven moles" — rich, fragrant sauces, traditionally poured over roasted turkey, made from a range of pulverized ingredients including chili peppers, chocolate, nuts, cloves, dried fruit, and tomatillos. (A great SF introduction to mole can still sometimes be found at the Mission's La Oaxaqueña, which has unfortunately been seesawing lately between being one of the city's best restaurants and a

bacon-wrapped hot dog stand on random nights.)

But in an area where dozens of indigenous languages are still spoken and villages are separated by vertiginous, day-long hikes through spruce cloud forests dripping with blooming epiphytes and eerie Spanish moss — by all means take a couple days out of your stay for a eco hike with Expediciones Sierra Norte to blow your nature-loving mind — innovation and improvisation is a way of life. Hunky Beau and I hopped down there for a far-too-affordable March getaway, and here's what we dug our forks into.

ON THE STREETS

Mole gets all the press, but the backbone of Oaxacan street cuisine is the piping hot tlayuda, a very large grilled tortilla loaded with with bean sauce, guacamole, fresh and stringy Oaxacan cheese, and a hunk of grilled meat or scoop of zesty tinga de pollo stew that's either served open-faced like a pizza or folded over like a crepe. The best ones we found in the city were at a pair of carts on **Calle las Casas**, conveniently located just down the street from the historic **La Casa del Mezcal**, opened in 1935. Ensnared in the Casa's low light, you can slow-sip

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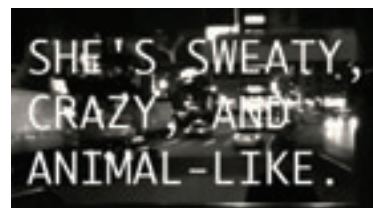
THE SELECTOR



WEDNESDAY 4/3

“PACIFIC LIMN”

A Seoul-based collaboration between visual artist Young-hae Chang, and American expat poet Marc Vogue, which has been creating Web art since 1999. Though the genre's title evokes something that mirrors the complexity of the Internet-age, Young-Hae Chang Heavy Industries gains much of its power from its



odd and affecting simplicity. Using Monaco typeface, flash animation, and text narratives often set against jazz music, the artists create pieces that seem to easily define that undefinable but often-employed thing called postmodernism. At the “Pacific Limn” exhibition, YHCHI presents three works from its residency at Kadist. (Laura Kerry) Through April 28 5pm, free Kadist Art Foundation 3295 20th St., SF (415) 738-8668 www.kadist.org

WEDNESDAY 4/3

SHARK WEEK

Not heading to Cancun or Daytona Beach with the throngs of drunken college students for the school break? Why not head down to Aquarium of the Bay, where they are celebrating “Spring Break with our Sharks,” a fete featuring shark talks, feedings, and more. Top it off this evening with a hilarious “bad movie night” screen-



MAC DEMARCO SEE WEDNESDAY/3

ing of *Shark Week*, an ultra-cheesy horror flick that follows a group of people trying to escape a madman's island, pushed into navigating through the waterways and encountering a series of deadlier — and more outrageously poorly-rendered — CGI sharks. Ticket price includes a drink, popcorn, and admission to the aquarium. (Sean McCourt) 7:30pm film; 6pm doors for aquarium, \$16 Aquarium of the Bay, Bay Theater Pier 39, SF (415) 623-5300 www.aquariumofthebay.com

WEDNESDAY 4/3

MAC DEMARCO

Mac DeMarco has written seven albums and EPs on a guitar that he bought for 30 Canadian dollars. He uses effects pedals that he claims no serious musician would be caught dead with. He's self released four albums and coined a new genre — “jizz jazz.” Listening to DeMarco's jangling, blissed-out pop tends to be a pleasant, laid-back experience, more reminiscent of surf pop than jazz. His calming baritone, soft and velvety, sounds like a less depressed Ian Curtis. Compared to his summery sound, DeMarco's live shows, full of lewd humor, nudity, and scaling stage equipment with wild abandon, provide a sharp contrast. If you are easily shocked or offended, this may not be the

show for you. But if you can appreciate a true performer and genuine entertainment, there's no better place to be on a Wednesday night. (Haley Zarembo)

With Trails and Ways, Cocktails, Calvin Love 8pm, \$12 Rickshaw Stop 155 Fell, SF (415) 861-2011 www.rickshawstop.com

THURSDAY 4/4

“ASSAULT ON VORTEX 13”

The Vortex Room is back with another series of vintage genre obscurities, this time in a “B” action vein. Things kick off tonight with the 1972 Alistair Maclean-adapted thriller *Fear Is the Key* and the wildly stunt-driven 1989 *Action U.S.A.* Don't miss next week's pairing of chick/karate/blaxploitation chestnut *TNT Jackson* (1974) with the prior year's wondrous *The Doll Squad* — whose avenging angels include Tura Satana from *Faster Pussycat! Kill! Kill!*, and whose psychotronic auteur Ted V. Mikels was subsequently convinced he'd been ripped off by *Charlie's Angels*. (Dennis Harvey) Thursdays through April 25; 8pm, \$13

donation Vortex Room 1082 Howard, SF [Facebook.com/groups/VortexRoom](https://www.facebook.com/groups/VortexRoom)

THURSDAY 4/4

THE COO COO BIRDS

In the 1947 cartoon short, *The Coo Coo Bird*, Woody the Woodpecker's efforts to go to bed early are thwarted by a series of distractions, including a rhythmic cuckoo

clock that causes his body to move against his will. One gets the sense that if Woody just lightened up, he'd get some sleep — and maybe even have some fun in the meantime. The San Francisco band



with the same name teaches a similar lesson. Playing distorted psychedelic tunes that don't take themselves too seriously, Coo Coo Birds create rock that asks its audience to lighten up. So if you find that their show at Slim's is keeping you awake, it's best to just let your body move. (Kerry)

With Galaxy Chamber, David Frieberg 8pm, \$12

Slim's 333 11th St., SF (415) 255-0333 www.slimspresents.com

FRIDAY 4/5

“THE FLOW SHOW”

In Western dance, props for the most part are frowned upon. Not so in the myriad of culturally specific, often very old dance forms: ribbons in China, hoops among Native Americans, bamboo poles in the Philippines, and swords among belly dancers. There always is an element of daring and bravura involved in the use of instruments, but unlike circus acts, here the necessary skills are grounded in an expressive content. That's the tradition that “The Flow Show” plugs into. Its 20 performers are offering a synthesis of dance theater, circus skills, and poetry. New this year is the diabolo, a.k.a. “Chinese YoYo”. What you'll see is decidedly contemporary performance yet with roots that run deeper than just pure fun — though there is plenty of that as well. (Rita Felciano)

Fri/5-Sat/6, 8pm; Sun/7, 7pm, \$20 Dance Mission Theater 3316 24th St., SF brownpapertickets.com/event/32419

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CONT>>

FRIDAY 4/5

ROCK/SEE: A CONCERT FOR THE ROXIE THEATER

In the grand tradition of Live Aid, Farm Aid, and Kidney Now! (that last one might have been fictional), musicians in SF are stepping up to help something they care about: the Mission's beloved Roxie Theater. The event is to support the Roxie's campaign to renovate and upgrade its smaller theater, the Little Roxie. As the theater explains, "While many nonprofit arts organizations are joining forces with corporate entities...[we're] partnering with members of San Francisco's indie music community." The Rock/See benefit boasts live performances by favored Bay Area lo-fi/garage rockers Thee Oh Sees, Sonny and the Sunsets, Future Twin, and Assateague. Being that this is for a movie hub, local filmmakers and artists are also getting in on the support: the event includes projections by Barry Jenkins, Jim Granato, and more. (Emily Savage) 8:30pm, \$25
Verdi Club
2424 Mariposa, SF
www.roxie.com

SATURDAY 4/6

OPENING FOR JOSÉ RAMÓN LERMA RETROSPECTIVE

José Ramón Lerma's work con-



"THE FLOW SHOW" SEE FRIDAY/5

tains a personal history. He's been practicing art for more than 60 years, and in that time, has moved through styles and imagery from a darker abstract expressionistic painting to a more absurd and surrealist genre that includes sculpture and collage. And because the 60 years of his art have occurred in the Bay Area, his oeuvre reveals a history of his setting, too. Lerma began among the Beats and winds down his career in a culture that is, well, different. ArtZone 461 pays much deserved tribute to this

Bay Area gem with a month-long retrospective that will put its multiple histories on display. (Kerry) Through May 5
12-6pm, free
ArtZone 461
461 Valencia, SF
(415) 441-8680
www.artzone461.com

SATURDAY 4/6

"ROMAN POLANSKI LIVE AT THE ROXIE"

Although certain key details had yet to be finalized at press time, this event is too monumental not to get a plug: Oscar-winning filmmaker (and controversy magnet) Roman Polanski is gonna be appearing at the Roxie! OK, so it's via Skype from Paris, but he'll be conversing with Oscar-winning *Chinatown* (1974) scriptwriter Robert Towne, who *will* be there in person — and his presence alone should be reason enough to attend, quite frankly. The weekend also features screenings of classic Polanski flicks (including *Chinatown*, natch). Check the Roxie website for updated times and titles. (Cheryl Eddy) Through Sun/7 (Skype conversation Sat/6, time TBD), \$6.50-\$11
Roxie Theater
3117 16th St, SF
www.roxie.com

SATURDAY 4/6

POLKACIDE AND FUXEDOS

Crafting the perfect show lineup isn't easy, and all too often at least one of the bands feels somewhat shoe-horned in. But sometimes, sweet serendipity steps up to create a lineup so stunningly perfect you can't believe it's true. That pretty much sums up the upcoming Polkacide and Fuxedos co-headlining gig, with the imitable Borts Minorts along for the ride as opening act. Individually, each band is well-worth the price of admission alone. You've got your punk rock polka, your post-punk, big band, nihilistic freakout (plus props) — and your avant-garde alien lifeform wields his dangerous dance moves and a bass made from a ski. And the prospect of watching them collectively take over the stage at Bottom of the Hill like a three-headed Cerberus of gleefully psychotic fun? Priceless. (Nicole Gluckstern) 9:30pm, \$12



Bottom of the Hill
1233 17th St, SF
(415) 861-1615
www.bottomofthehill.com

TUESDAY 4/9

NICK CAVE

Where to start with this man? There is practically nothing that Nick Cave hasn't tried, conquered, or revolutionized. He's a musician, a screenwriter, an author, an actor, and a performer. He has fronted experimental gothic



punk band the Birthday Party, the rockabilly-industrial Grinderman, and the savagely indefinable Bad Seeds. Cave's haunting, growling baritone voice and slim spectral body, generally clad all in black, add a delicious wild mystery to everything he touches. Bad Seeds albums don't come out that often, and North American tours are even rarer for the Australian artist. Hyperbole is impossible in this context — the man is a living legend. Don't miss out on one of the best performances you'll ever see. (Zaremba)

With Sharon Van Etten
8pm, \$59.50
Bill Graham Civic Auditorium
99 Grove, SF
www.apecconcerts.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



With the release of her dark, avant-pop sophomore album, Oakland's Metal Mother is free to pursue her primal side

BY EMILY SAVAGE
emilysavage@sfbg.com

MUSIC A lot of elements needed to come together to inspire Metal Mother's new record, *Ionika*. You can almost picture the woman behind the sobriquet, crouching in some foggy wooded wonderland, scooping up soil and critters, ancient buried treasures of forgotten societies and precious metals. Before we get into specifics, let's slip off the mask. Metal Mother is really, mostly, the glossy coating of one delicate Oakland musician: Taara Tati.

In between the release and subsequent tour after her first album, 2011's *Bonfire Diaries*, and the making of *Ionika*, which comes out in a week on April 16, Tati collected experiences that affected her future output. She picked wisdom up from extensive travels, Pagan and Celtic traditions, tales of ancient warrior women, and Sufjan Steven's '10 album *The Age of Adz* (which she listened to while exploring Europe for a month). Add to that *Game of Thrones*, the city of Oakland, the music of Son Lux, and all of Kate Bush. But the clearest running thread throughout *Ionika* is fascination with Druids.

"Getting into the whole ancient Celtic cultures thing, it was very matriarchal and tribal," she says, sitting in her "incredibly cheap" Victorian in downtown Oakland. "It was a really profound lifestyle. The more I discover about that, the more I want to learn about it, to be able to see that history and sort of represent that in a way, or glean some power from that."

She references the culture's interest in psychoactive medicines, and Queen Boudica, a Joan of Arc-like figure of a British Iceni tribe who led an uprising against the Roman Empire.

"I really came into a full-on obsession last year when I was traveling in Europe. I went on this full journey to all these different ancient sites and sacred sites, and it was empowering for me to be there, and to feel the history of that land, and...my ancestors."

Her lifelong inspirations, however, seem to have sprung from competing worlds; darkness and light, the electronic and the natural, woman and machine. And all those influences, all those cosmic connections are poured chaotically into *Ionika*, a densely layered, moody, and deeply spiritual release of 11 solid tracks.

The key track is first single "Prism," a stunning Grimes-ish (if Grimes were a bit more wild) song with Tati's many vocal tracks delicate-

PRECIOUS METAL

ly laced throughout twitchy beats and drums. Equally breathy is "Prism"'s sonic twin "Tactillum." Some tracks waver questionably — "Windexx'd" kicks off with a harrowing grind and ghostly howl — while others sound as if they were ripped directly from her innards. The epic "Palest Blue" (clocking in at 7 minutes and 29 seconds) begins lightly with Tati's crisp, otherworldly soprano vocals and a few click-click-clicks of the machines, then builds into an Enya-esque soundscape, with gently pulsating electronic drum hits.

Much of *Ionika*'s form and sensibility came from David Earl, an Oakland producer and sound engineer whom Tati met through friends. A multi-instrumentalist, Tati would write the songs' skeletons alone in her Victorian — along with the vocals, and most of the melodies — then bring them to Earl and the two of them would pile on those folded ribbons of sound, with Earl adding crucial rhythms with beats and additional backing tracks.

"It was kind of insane, we had so many crazy, creative whims we went with. We didn't really delete as much as I thought we were going to delete in the end, you know? We just went for it."

"He took everything and put it on digital steroids, basically," she says.

MOTHER RISING

Tati was raised "literally in the woods in Northern California," in tiny Occidental, Calif. (population: 1,115) in Sonoma County, just west of Santa Rosa.

"I was left to entertain myself with the birds and insects and the critters out there. I have a huge love for the elemental part of the world, and also tribal rhythms and acoustic music and basic sounds forms in that way."

These influences are clear in the earthly, rich melodies and rhythms of

Metal Mother. The other half to her whole came when she began exploring rave culture in the '90s. This is where she discovered electronic music.

It took both of these elements — the lush forest hangouts and the eye-opening rave nights to create the Metal Mother sound and aesthetic.

"It's not super planned out, but those are just my preferences," Tati says.

And yet, from the beginning, Tati has been almost entirely in control of her sound and career. While she's picked up local musicians along the way, in particular to play as her backing band at live shows, and of course, Earl was a huge part of *Ionika*, she's been the only constant of Metal Mother.

"I made every creative choice around the album," she says. "I'm trying to really preserve my own sense of spirituality within putting out an image of myself around my

music, to the world, outside of my own personal circle. That's a huge part of who I am on a daily basis. I love herbs, rituals, and everything witchy, and I don't want to have to tone that side down." She laughs, a warm, frequent, occasionally nervous-sounding giggle.

After spending her early 20s in the street performance and renegade guerrilla performance art scene — mostly as part of the North Bay Art and Revolution, and a renegade little troupe called Action Creature Theatre — Tati unexpectedly shifted focus to music. She'd always dabbled in keyboards, but had never taken playing too seriously. And she'd all along been crafting poems and songs of her own. (Her mother was a theater director, which might explain the affinity for all things artistic expression.)

After friends discovered her "funny, quirky little keyboard songs," they convinced her to play live, which she did and then quickly found her calling. "I've just been following all the open doors, that's kind of how I operate my life. It's just like, [going] where the doors are opening. And the doors started opening with music, rapidly, so I just went that direction."

She named her new project Metal Mother, after the elemental fierceness of a mother and also a planet.

"I was just kind of wanting it to be like, maternal and loving and nurturing obviously, because I like to make pretty music and feel euphoric, but also that kind of fierceness because yeah, the world is a crazy place," she says. "You've got to have that strength to endure some of the crude realities we're faced with." Those realities seem clearer when she describes looking out her bedroom window, to the poverty she's faced with daily outside her doorstep, the homeless people huddled across the street, the loud chaos of the city whizzing by.

The name "Metal Mother" itself came from Joseph Campbell's book, *The Hero With a Thousand Faces*,

in which he talks of an ancient Chinese myth about the marriage of the Metal Mother and the Wood Prince — and that's what brought lightness and darkness together, creating the human race.

It took most critics a minute to figure out that Metal Mother was not, in fact, a metal act.

After first album *Bonfire Diaries* came out in '11, with its exhilarating single, "Shake," Metal Mother was hailed as "ambient, sexy," "beautiful, eerie, unfamiliar." One review described the album as "tight, ethereal art pop filled with Bjork avant ambiance, Kate Bush drama, and tense Celtic underpinnings."

Tati was on the cover of Performer Magazine, and featured in the Guardian's first "On the Rise" batch of up-and-coming musicians last year, in which I wrote she was "some sort of neon, acid-drenched wood nymph." (It works especially in the context of the video for "Shake," viewing of which is highly suggested.)

THRUSTING FORWARD

Now, with the hardest part of *Ionika* over, Tati is free to pursue her next big project — Post Primal, a kind of loosely defined record label and collective she's working to put together. *Ionika* is the label's first release, and the only other band so far officially involved is Mortar and Pestle. But Tati has big plans for the near-future, boosted by others acts approaching her to express interest in Post Primal. Though, she admits, they're still in the process of defining just what it will be.

"The whole goal is really to have a platform for more context for all of us to associate ourselves with. It's also more of a collective, because I don't really have a ton of money or anything to put out anybody else's record, it's just basically like we're sharing resources, we're sharing contacts and exposure."

She also is hoping to find a warehouse space in Oakland to put on interactive collective showcases, and create a hub, a new music community in the heart of the adopted city she's clearly still enamored of, more than six years after moving here. "I love Oakland so much. I've gone to a lot of other cities and checked out a lot of other scenes, but I always come home like, this is where I need to be, and this is where I want to grow." **SFBG**

Metal Mother's record release party takes place next month, May 2 at Public Works (www.publics.com) with all female-front acts: Tearist, Uncanny Valley, and Some Ember.



TWO MEN, ONE SPARK

BY EMILY SAVAGE

emilysavage@sfbg.com

TOFU AND WHISKEY It's the B-story scene that rules 1983's *Valley Girl*. Popped collar-sporting Skip is nervously riding his bike to the suburban home of his preppy high school girlfriend, Suzi — but we the audience know he's more interested in her young step-mom. (He met the feisty Valley mom when she served him sushi at a house party. Gross me out.) It's a palpable moment of orgasmic anticipation — with a surprise twist — that bops along perfectly to the soundtrack: "Eaten By the Monster of Love," by experimental pop duo, **Sparks** (www.allsparks.com).

"Well, it's worse than war, it's worse than death/There ain't too many left who ain't been/Eaten by the monster of love (Don't let it get me)," Sparks vocalist Russell Mael opines with a wide-ranging, Broadway-ready bravado, as his brother Ron Mael tickles a bouncy new wave blast out of his keyboards and synthesizers.

This is just one iteration of Sparks — the flashy new wave version, proudly on display in '82's *Angst in My Pants* LP, two tracks of which were used in that early Nicolas Cage vehicle, *Valley Girl*. But that's only a small snippet of the band's robust timeline, which got a running start in '71 at UCLA, and continues to this day, with 22 albums and counting.

Sparks has had countless rebirths since the first record was released in '71, the band then known as

Halfnelson. There have been landmark albums like '74's electric *Kimono My House*, with that iconic cover of two powdered and kimono-swathed ladies, along with '83's synth-heavy *In Outer Space*, '02's chamber pop *Lil' Beethoven*, and most recently, '09's *The Seduction of Ingmar Bergman*, a radio musical commissioned by Sveriges Radio Radioteatern, the radio drama department of Sweden's national radio broadcaster. (More on that later.)

"It seems like the people that stick with Sparks appreciate that the band doesn't rest on its laurels," says Russell, a lifelong Angeleno, speaking to me from his home "in the hills above Beverly Hills."

"I think that's why we're really proud of what we're doing now; it doesn't sound like a band that's necessary had 22 albums," he says. "Someone can come in fresh — a person that's maybe never heard of Sparks — and if they hear the latest thing, we would be just as happy as we would be for them to have heard the first album."

Sparks will perform much of its extensive back catalog during its Two Hands, One Mouth (the hands on the keyboard, mouth at the mic) tour's rare stop in San Francisco next



week, April 9 and 10 at the Chapel, 777 Valencia, SF. www.thechapelsf.com. As of press time, only April 10 is sold out.

The brothers Mael have recorded with dozens of other musicians over the decades, and nearly always toured with a live backing band, so the Two Hands, One Mouth trip has been a unique challenge. "It's kind of the ultimate expression of self-containment for the band," Russell says. "We just thought that at this point, it might be an interesting challenge to see what would happen if we just played as the two of us, and without computers or backing tracks."

He adds, as if reading my mind, "It sounds simple, but we also didn't want it to read as oh, singer-songwriter, that kind of thing where it lulls you to sleep with an acoustic guitar. We wanted it to keep the power that Sparks has had with the recordings and live band."

The process has been about choosing the appropriate songs from the duo's rich recording history, and dis-

tilling it with just one keyboard, and vocals. So far, the tour's been well-received in Europe and Japan, with fans commenting on how this format has brought the strong vocals and songwriting to the forefront.

And the Maels work hard to layer those lyrics with humor, depth, and a drop of speculation. "It's important to us to have something that's provocative, but in ways that maybe aren't like, being a punk band with a stance that you know what it is in five minutes. The Sparks stance is a little bit hard to articulate and place. We kind of like that too, that there is an ambiguity to what we're doing."

Their most recent project is that *The Seduction of Ingmar Bergman* piece. The plot of the radio drama is a farcical situation imagining that Ingmar Bergman had been lured to Hollywood and got trapped in the LA film industry in his worst nightmare — a big-budget action film he can't figure out how to escape. The Swedish radio spot went so well that Sparks was asked to perform it live at the LA Film Festival last year, where they did so with a cast of 14.

The brothers are currently working on turning it into an ongoing theatrical performance — and also a motion picture. They have the Canadian director Guy Madden on board to direct, but still need the financial backing, so they'll be flying out to the Cannes Film Festival in May to look for funders.

But before Cannes, Sparks will first play the massive sweaty shit-show that is Coachella for the first time. And yes, they will do it as a stripped-down duo — still just Two Hands, One Mouth.

"We know the show works in our own context, so we thought we should be faithful to ourselves and do it there as well, even if it seems incongruous with what you might expect at a big festival," Russell says. Do I detect a tiny smirk through the phone?

Perhaps wishful thinking on my end.

"It'll be received however it will be received — [but] it will be different from other things there," he says. "You tend to get blinded by an assault of 160 indie bands doing their indie thing. We'll be doing whatever we do, whatever you want to call it."

ESBEN AND THE WITCH

With swelling crescendos, emotional lyrics, gothy undertones, and shimmering vocals in tow, UK post-rock trio Esben and the Witch comes across the pond for the first time in two years, on tour with newest record, *Wash The Sins Not Only The Face* (Matador). Should be a witchy one. With Heliotropes.

Thu/4, 9pm, \$13. Brick and Mortar Music Hall, 1710 Mission, SF. www.brickandmortarmusic.com.

GLAM.I.ROCK

Lyricaly gifted young Oakland rapper Glam.I.Rock — the first half an acronym for "Good Lyrics And Music" — will perform a free in-store during Art Murmur this Friday. If you want to be in on an artist at the tipping point, this would be your chance. The MC has that classic '90s female-empowerment hip-hop vibe but with some different interests (check the "Who is Glam.I.Rock?" video of her tapping out the *Rugrats* theme), and a more modern style.

Though like her predecessors, she still very much reps her home-base, performing "Inspire Oakland" at Oakland Digital's Inspiration Awards last December. Makes sense, she's the daughter of Nic Nac — the only female member of the Mobb crew — and Dangerous Dame, a member of Too \$hort's Dangerous Crew. Glam.I.Rock's debut EP, *The Feel*, recently dropped on Savvie1ent/The Olive Street Agency.

Fri/5, 8pm, free. Oaklandish, 1444 Broadway, Oakl. www.oaklandish.com. **SFBG**

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BY MARKE B.
marke@sfbg.com

SUPER EGO This one's for Scott Hardkiss — the actually legendary local-bred DJ and producer who in the early 1990s, along with his Hardkiss brothers in music Gavin and Robbie, helped put the psychedelic-ecstatic sounds of San Francisco house on the underground map. He passed away last week at 43 from what is presently believed to be an aneurysm, leaving behind his wife Stephanie, his two-year-old daughter — and legions of fans who revel in his sonic legacy. (For anyone looking to connect with Scott's mixing genius, it does not get much better than his '90s Essential Mixes and his final masterpiece, a gorgeously melodic, three-hour-long, bal-
aric-to-hardcore-funk 2011 mix at Brooklyn's Room Zero, soundcloud.com/scotthardkiss.)

Rave giants like Crystal Method, Derrick Carter, Frankie Bones, Tommie Sunshine, Sasha, and Rabbit in the Moon — and locals like Q-Burns Abstract Message and Jonah Sharp — have been posting tributes to Scott's total embrace of the creative life. Jenö of fellow psych-rave pioneers the Wicked crew dedicated Midi Rain's classic 1991 track "Eyes (Mr. C remix)" on his cool Tuesday night Noise from the Void radio show, 9pm-3am at www.90hz.org.

But the greatest musical tribute came from Hardkiss brothers Gavin and Robbie themselves. They've started DJing and making music together again, and absolutely ruled playing the Public Works loft a couple months ago. They posted their excellent recent, oxymoronically uplifting track "Broken Hearts" (soundcloud.com/robgav) whose hook sounds like, "I hope that your broken heart can mend — and we can play music," and wrote:

"1991 ... San Francisco ... Drunk on Love ... Optimism ... Anything is Possible ... All in Together ... Start a Family ... Make Music ... Forever ... We lost our brother yesterday but he lives in this song. This song does not exist without Scott in our lives. Our hearts are broken that we'll never make music together here again. We love you Scott."

And as Q-Burns recalled, "I still remember this sort of hippie-ish thing Scott said to me: 'This isn't a song ... it's a living being.'" I think we can all relate. Scott is still raising the dancefloor with life.

ANOTHER WORLD

Another wild Guardian party, y'all. This one's a can't-miss festival of fab peacenik freaks, with an indubita-



NEW LIFE



bly edifying cause. In honor of the deYoung's timely new show "Eye Level in Iraq: Photographs by Kael Alford and Thorne Anderson," we'll be presenting a veritable carnival of underground queer personalities and game military veterans. Right up top: "Make Drag Not War — the Dragsicle!," a project that pairs veterans with drag artists to help fight depression and produce healing and hilarious flamboyance. Also: Lil Miss Hot Mess, DJs Steve Fabus and Sergio Fedasz of GO BANG!, Phatima, League of Burnt Children, Miss Rahni, Raya Light, Rheal "Tea, Tara Wrist, Feyboy Collective, Combat Paper, Iraq Veterans against the War, and more. How do you actualize a more peaceful world? Start with a party, of course.

Fri/5, 6-8:45pm, free. deYoung Museum, 50 Hagiwara Tea Garden, SF. www.tinyurl.com/anotherworldsf

CHARLIE HORSE

In the late 2000s, just as Polk Street was inhaling its last breath of cool queer air — soon to be released in a high-pitched squeal of East Bay bachelorettes and party bus brakes — kooky queen Anna Conda and

BEING THERE: SCOTT HARDKISS, V.I.V.E.K., TENSNAKE, AND CHARLIE'S HORSE'S MUTHA CHUCKA.

JAMC throughout the dark months of April and May? (Well, besides Cocteau Twins, of course.) DJs Omar Aaron Axelsen, and Jeremy are your expert curators, Union Jackoff hosts the Britpop karaoke, Vis-a-Vis projects the psychedelic visuals. Sat/6, 10pm-late, \$8. Cat Club, 1190 Folsom, SF. www.facebook.com/clubleisure

TENSNAKE

Back in November of 2010, heavenly German house- and disco-rejigger king Tensnake was at the height of his powers. With several hit records, including the inescapable "Coma Cat," and an era-defining mix for Resident Advisor under his belt, he was set to embark on a world tour (including a much-hyped stop in SF) when his hopes were felled by both family tragedy and visa problems. He all but disappeared from the scene for a while, but has recently come raging back with several ace mixes and remixes. In 2013, we're used to dance music history being shuffled uncannily into new and funkier decks, but Tensnake's charm and humor have been missed. Who else would successfully mix a tear-jerkingly deep Aril Brikha track into a goofy Mr. Oizo rap? Or kick off his 2013 BBC Essential mix with local spiritual jazz goddess Alice Coltrane?

Sat/6, 10pm-late, \$16-\$25. Monarch, 101 Sixth St., SF. www.monarchsf.com

FRANCOIS K

The EndUp lost the plot for me a few years ago — I can't even enjoy a little Sam messy on its classic dancefloor or in its one mens room stall anymore, because the music and crowd have gotten way too wraparound shades EDM. And I grew up there, k? Maybe that's about to turn around with the appearance of this true dance music innovator, one of my top 5 faves of all time, with almost four decades of legendary production work under his belt. We'll see! Especially with Dubtribe Soundsystem and Adnan Sharif backing up. If this is a cry for rep-restoring help, it's gonna sound sweet. Sat/6, 10pm-6am, \$20. The End Up, 401 Sixth St., SF. www.theendup.com

V.I.V.E.K.

Dark and menacingly lovely drum-and-bass derived textures from this Deep Medi UK label favorite, who combines stalky British underground dub sounds with an ear for ethereal percussion and some early Detroit-derived energy. He's also rather a babe, so there you go. Tue/9, 10pm, \$10. Monarch, 101 Sixth St., SF. www.monarchsf.com **SFBG**

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Collateral Damage (w/Cold Steel Renegade)

FRI APR 5 9:30PM \$7 **BILLY CRAMER AND SHARE THE LAND**
The Bears, TV Mike and the Scarecrows

SAT APR 6 9:30PM \$7 **CUM STAIN**
Pile, Fat History Month (Boston), Michael Beach

SUN APR 7 6PM \$6 **HURRY UP SHOTGUN**
Bismarck, Philistines

MON APR 8 9PM FREE **PUNK ROCK SIDESHOW**

TUE APR 9 8PM, \$7 **COCK ESP** (Minneapolis),
Thee Bringdownzzz, Rubber O Cement, KROB

WED APR 10 8PM \$7 **SUTEKH HEXEN**
Thomas DiMuzio, Blsphm, Sexorcyst

THU APR 11 8:30PM \$6 **MEERCAZ**
Protomartyr (Detroit), Turn to Crime (Detroit)

FRI APR 12 9:30PM \$8 **Subliminal SF presents: HAZZARD'S CURE**
Apocryphon, Necrot

SAT APR 13 9:30PM \$7 **SUGAR CANDY MOUNTAIN**
The Aerosols, Pale Blue Dot

SUN APR 14 6PM \$6 **STAB CITY**
Big Long Now, Mammoth Eyes

UPCOMING: Gladys, The Funs (Chicago), Big Drag, Get Dead, The Shell Corporation, Buffalo Tooth, Organs (NYC), The Gregors, Phil Manley Life Coach, Once and Future Band, Acid Blast, Edie Sedgwick (Dischord), El Elle (w/Lisa Light from The Lovemakers), Eight Bells, Amber Asylum, Qui

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MAY 10

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MAY 11

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MUSIC LISTINGS



DOUBLE DUCHESS PLAYS THE ELBO ROOM FRI/5.

PHOTO BY ROBBIE SWEENEY

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Collins, 138 Minna, SF; www.johncolins.com. 7pm. With DJ Mark Divita.

WEDNESDAY 3

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Band Showcases" Cafe Du Nord. 7:30pm, \$12-\$20.
Creepers, Meat Market, DJs Primo, Poppang, Tenderlions Elbo Room. 9pm, free.
Fu Manchu, Bloodnstuff, Floating Goat, DJ Rob Metal Bottom of the Hill. 9pm, \$12.
Kopecky Family Band, Eastern Sea, Evan P. Donohue Brick and Mortar Music Hall. 9pm, \$7-\$10.
Lectric Was House, Halcyonaire, Duckyousucker Hemlock Tavern. 8:30pm, \$6.
"Paganfest" DNA Lounge. 6pm, \$30. With Ensiferum, Tyr, Heidevolk, Trollfest, Helsott.
Terry Savastano Johnny Foley's. 9pm, free.
Lindsey Stirling, Vibrant Sound Warfield. 8pm, \$27.
Nathan Temby vs JC Rockit Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Freddie Hughes Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Portland Cello Project Yoshi's SF. 8pm, \$25.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free.

FOLK/WORLD/COUNTRY

Bluegrass Country Jam Plough and Stars. 9pm.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.
Cash IV Gold Double Dutch, 3192 16th St,

THURSDAY 4

ROCK/BLUES/HIP-HOP

Blue Soul Revue Grant and Green. 9pm, free.
Esben and the Witch, Heliotropes Brick and Mortar Music Hall. 9pm, \$10-\$13.
Dirtyphonics, Liquid Stranger, Nerd Rage Fillmore. 8pm, \$25.
Ghostface Killah, Adrian Younge's Venice Dawn 1015 Folsom, SF; www.1015.com. 10pm, \$20.
Guido vs Nathan Temby Johnny Foley's Dueling Pianos. 9pm, free.
Misisipi Mike and the Midnight Gamblers Amnesia. 9pm, \$7.
Dave Moreno and Friends Johnny Foley's. 9pm, free.
San Cisco, Chaos Chaos, popscene DJs Rickshaw Stop. 9:30pm, \$12-\$14.
Station and the Monster Hemlock Tavern. 8:30pm, \$6.
Swingrowers, Delachaux and the Klown, JsinJ Cafe Du Nord. 8pm, \$15.
Weeks, Human Condition Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Hiroimi: The Trio Project SFJazz, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$20-\$40.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Pharoah Sanders Yoshi's SF. 8pm, \$25; 10pm, \$21.
Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

Shannon Ceili Band Plough and Stars. 9pm.
Craig Ventresco Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8.

CONTINUES ON PAGE 32 >>

APRIL 23
2 SHOWS THIS NIGHT

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Pleasuremaker spins Afrobeat, Tropicália, electro, samba, and funk.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Ritual Temple. 10pm-3am, \$5. Two rooms of dubstep, glitch, and trap music.
Supersonic Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Global beats paired with food from around the world by Tasty. Resident DJs Jaybee, B-Haul, and Diagnosis.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 5

ROCK/BLUES/HIP-HOP

Bayonics, My Peoples, Sean Tabor, Shawn Megofna or TSMB Great American Music Hall. 8pm, \$15.
Billy Cramer and Share the Land, Boars, TV Mike and the Scarecrows Hemlock Tavern. 9:30pm, \$7.
Double Duchess, Micahton, Hussyclub Elbo Room. 9:30pm, \$8.
Ian Franklin and Infinite Frequency Simple Pleasures, 3434 Balboa, SF; www.simple-pleasurescoffe.com. 7:30pm, free.
Let's Spend the Night Together! First Church of the Sacred Silversexual, Hubba Hubba Revue Rickshaw Stop. 9pm, \$13.
Mustache Harbor, Radar Love Bimbo's. 9pm, \$22.



Ivan Neville's Dumpstaphunk Independent. 9pm, \$25.
Papa Grows Funk, Dredgetown, Fillmore Wax Brick and Mortar Music Hall. 9pm, \$15-\$25.

Parlotones, Dinner and a Suit, Dangermaker Cafe Du Nord. 9pm, \$12-\$14.
Rue 66, Satin Chaps, Paradise Neck of the Woods, 401 Clement, SF; www.neck-of-thewoodssf.com. 8pm, \$10.
Skin Divers Johnny Foley's. 9pm, free.
Soilwork, Jeff Loomis, Blackguard, Hatchet Slim's. 8pm, \$21-\$24.
Nathan Temby, Jason Marion, Chris A. Johnny Foley's Dueling Pianos. 9pm, free.
Tontons, Cash for Gold, Bell Tower Thee Parkside. 9pm, \$8.
Whiskerman, Decker, Kelly McFarling Bottom of the Hill. 9pm, \$10.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the

Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
George Washington High School Choir GWHS Auditorium, 30th Ave. and Anza, SF; gofundme.com/1su7dk. 7pm, \$20. Benefit concert for Washington DC performance trip.
Hammond Organ Soul Jazz, Blues Party Royal Cuckoo, 3203 Mission, SF; www.royal-cuckoo.com. 7:30-10:30pm, free.
Hiroini: The Trio Project SFJazz, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$55.
Moonshine Cabaret Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$15-\$18.
Pharoah Sanders Yoshi's SF. 8pm, \$32; 10pm, \$25.

FOLK/WORLD/COUNTRY

Outbound Plough and Stars. 9pm.
Chucho Valdes and Eddy Navia's Pena

FRIDAY NIGHTS

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MUSIC LISTINGS

Pachamama Band Pena Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 7 and 9pm.

DANCE CLUBS

Haceteria Slate Bar, 2925 16 St., SF; www.slate-sf.com. 10pm, \$5. With Kit Clayton and Earthman.

Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.

Mochipet Inner Mission, 2050 Bryant, SF; www.mochipet.com. 8pm, \$15.

Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and

Elembe.
Shlohmo 1015 Folsom, SF; www.1015.com. 10pm, \$17.
Strangelove Cat Club, 9:30pm, \$3-\$7.
Twitch: Nightmare Fortress DNA Lounge. 10pm, \$8-\$9. With Nightmare Fortress, Pressures, DJs Justin, Omar, and Rachel Aiello.

SATURDAY 6

ROCK/BLUES/HIP-HOP

Cum Stain, Pile, Fat History Month, Michael Beach Hemlock Tavern. 9:30pm, \$7.
Cut Loose Band Johnny Foley's. 9pm, free.
"Farewell Transmission: A Tribute to the Songs of Jason Molina" Amnesia. 8pm, \$12-\$25. With Tyson Vogel, Joanna Lioce,

Alex Robins, and more.
Grayceon, Owl, Winter Teeth Thee Parkside. 9pm, \$10.
Idiot, Blank Spots, Hewhocannotbenamed El Rio. 9pm, \$7.
Netsky, Amtrac Regency Ballroom. 9pm, \$35.
Angel Olsen, Villages, Kacey Johansing Rickshaw Stop. 8pm, \$10-\$12.
Papa Grows Funk, JeConte Band Brick and Mortar Music Hall. 9pm, \$18-\$25.
Petty Theft, Pretending Cafe Du Nord. 9pm, \$15.
Phosphorescent Independent. 9pm, \$15.
Polkacide, Fuxedos, Borts Minorts Bottom of the Hill. 9:30pm, \$12.
Yes-Go's, Connies Thee Parkside. 4pm, free.
Greg Zema, Jason Marion, Nathan Temby Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.
Hiromi: The Trio Project SFJazz, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$65.
Pharoah Sanders Yoshi's SF. 8pm, \$32; 10pm, \$25.


FOLK/WORLD/COUNTRY

Chucho Valdes and Eddy Navia's Pena Pachamama Band Pena Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 7 and 9pm.
Whiskey and Women Plough and Stars. 9pm.


DANCE CLUBS

Bootie SF: DJ Tripp's Birthday Bootie DNA Lounge. 9pm, \$10-\$15. With DJ Tripp, David X, and Airsun.
Cockfight Underground SF, 424 Haight, SF; (415) 864-7386. 9pm, \$7. Rowdy dance night for gay boys.
DJ Audio1 Public Works. 1am, \$20.
Foundation Som., 2925 16th St, SF; (415) 558-8521. 10pm, \$5-\$10. DJs Shortkut, Apollo, Mr. E, Fran Boogie spin Hip-Hop, Dancehall, Funk, Salsa.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10. With DJs Lucky, Paul Paul, and Phengren Oswald.

CONTINUES ON PAGE 34 >>







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MUSIC LISTINGS

CONT>>

SUNDAY 7

ROCK/BLUES/HIP-HOP

William Beckett, Jillette Johnson, Brandon Zahursky Cafe Du Nord. 8pm, \$15.
Jonny Craig, Kurt Travis, Hail the Sun, Seeking Thee Parkside. 8pm, \$12.
Hurry Up Shotgun, Bismarck Hemlock Tavern. 6pm, \$6.
Necrosin, Infex, Iron Assault, Neckless Flesh, Dizastor, Frailed Sanity DNA Lounge. 5:30pm, \$7.
Terry Savastano Johnny Foley's. 9pm, free.
Sunbeam Rd., Matthew and the Arrogant Sea, Halsted Bottom of the Hill. 9pm, \$9.

JAZZ/NEW MUSIC

Hiroimi: The Trio Project SFJazz, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$25-\$55.
Noertker's Moxie/Holly Martins Musicians' Union Hall, 116 Ninth St., SF; www.noertker.com. 7:30pm, \$10.
Kally Price Old Blues and Jazz Band Amnesia. 8-11pm, \$5.
Reza Rohani and Sara Naini Yoshi's SF. 7pm, \$35-\$65.
Lavay Smith Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

FOLK/WORLD/COUNTRY

Carolina Lugo and Carole Acuna Pena Pachamama, 1630 Powell, SF; www.pachamamacenter.org. 6:15pm.
Cieran Marsden and Friends Plough and Stars. 9pm.

Rich McCulley, Goldiggers Thee Parkside. 4pm, free.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Ludichris, and DJ Tomas.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 8

ROCK/BLUES/HIP-HOP

Damir Johnny Foley's. 9pm, free.
E and M, Julia Weldon, Kitten Grenade Bottom of the Hill. 9pm, \$8.
Taddy Porter, Virgin Marys DNA Lounge. 8pm, \$12.

FOLK/WORLD/COUNTRY

Toshio Hirano, Renegade String Band Amnesia. 9pm.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
Death Guild DNA Lounge. 9:30pm, \$3-\$5. With Decay, Joe Radio, Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes N' Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 9

ROCK/BLUES/HIP-HOP

Nick Cave and the Bad Seeds, Sharon Van Etten Bill Graham Civic Auditorium, 99 Grove, SF; www.apecconcerts.com. 8pm, \$59.50.
Cock ESP, Thee Bringdownzz, Rubber O Cement, KROB Hemlock Tavern. 8:30pm, \$8.
Trevor Garrod, Lech Wierzynski, Jillian Secor, Kiyosha Foster Brick and Mortar Music Hall. 9pm, free.
James McCartney (Band), Alyssa Graham Cafe Du Nord. 9pm, \$15.
Sparks Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$35-\$40.
Stan Erhart Band Johnny Foley's. 9pm, free.
Titan Ups Amnesia. 9pm.

JAZZ/NEW MUSIC

Bombshell Betty and Her Burlesqueers Elbo Room. 9pm, \$10.
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Barry O'Connell Plough and Stars. 9pm.

DANCE CLUBS

Stylus John Colins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dance-hall, and Bay slaps with DJ Left Lane.
Takin' Back Tuesdays Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 10pm. Hip-hop from the 1990s. **SFBG**

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CONFLICTED DICTATOR

'The Madness of the Elephant' uses music, dance to chart Guinea's political history

BY RITA FELCIANO

arts@sfbg.com

DANCE "Next door," you are told in the packed Senegalese restaurant in the heart of the Mission. "Back there," you hear, as a hand points in a very dark, very empty bar you enter through an unmarked door. What's "back there"? It's a large space, perhaps formerly used for storage, lit by blinking Christmas tree lights and two blinding spots.

You wonder what a former African dictator would have thought about a celebration of his life being created in such circumstances. But then why would anybody want to pay tribute to a man who was responsible for the death of thousands of his fellow citizens?

The head of state in question is Sékou Touré, nicknamed "Syli" or "the Elephant," who led Guinea to independence and in 1958 became the country's first president. On the night I visit its practice space, Duniya Dance and Drum Company is working on piece about Touré, *The Madness of the Elephant*, which will world-premiere this weekend.

The elephant is still Guinea's national symbol, says Duniya's musical director, Guinea-born Alpha Oumar "Bongo" Sidibe, adding with some pride that their national soccer team is also called Syli. ("They are very good — they'll go to the world championship.")

But Sidibe also knows all about Touré's darker side. "He was a Marxist and he did not tolerate dissent," he explains. "But he also was a good man, a revolutionary and a man with a vision. His madness was both good and bad. He was the first president of my country. He gave hope to the people; he supported and built our culture. I would not be here as a dancer and as a musician if it was not for him."

The first ensemble that put African dance on the world stage was Guinea's Les Ballets Africains; it also became the continent's first national dance company.

But Touré's major act of "madness" came with independence when, says Sidibe, "he was the first guy in the world who dared to say 'no' to Charles de Gaulle," rejecting Francophone post-colonial attempts to shape and control the country.

It's with that crucial moment in Guinea's history that *Madness* opens. It recalls the speech in which Touré declared Guineans would rather live poor but

free than rich and enslaved. The rehearsing crowd leaps, cheers, and embraces each other to the drummers playing the national rhythm created for that historic occasion.

It's a curious group. Four of the dancers are Africans with professional performance experience, but for the other eight the African rhythms and steps are clearly foreign. Yet they embody them well.

When these dancers auditioned for Duniya's artistic

director, Joti Singh, they thought they were enrolling in Bhangra, a folkloric dance from North East India. "I told them right away that we might also do African dance," the American-born Singh, who's of Punjabi descent, explains. As a child Singh learned to perform Bhangra at family celebrations and cultural festival, but she lost interest as she got older.

In college, she discovered West African dance and became passionate about it. She has

twice traveled to and studied in Africa, speaks some Sousou — "I can understand much better than I can speak it" — and finds herself very comfortable in both worlds. Evidently, her dancers feel the same way "Everyone is welcome," smiles Sidibe at a question surrounding possible cultural conflicts.

In another scene, rehearsed between much teasing and laughter, a group of what looked like women in an open-air market is attacked by baton-twirling thugs. They stand up to the men. The incident, explains Sidibe, was based on fact. "Touré created a special police to enforce Marxist economic principles. But one day the women marched to the Presidential Palace singing and chanting their objections. He abolished the force the same day."

As is wont in much of West African culture, a *djeli* (a storyteller), accompanied by the *balafon* (a wooden xylophone) will provide the through line for *Madness'* musical, dramatic, and choreographed sequences. Sighs Singh, "That has been the hardest part of this project — trying to hold all these wonderful artists together in one place." **SFBG**

'THE MADNESS OF THE ELEPHANT'

Fri/5-Sat/6, 8pm, \$15-30

Jewish Community Center of San Francisco

Kanbar Hall, 3200 California, SF

www.jccsf.org/arts



'ELEPHANT'
IN THE ROOM:
DUNIYA DANCE
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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete listings, see www.sfbg.com.

THEATER

OPENING

The Bereaved Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Previews Thu/4-Sat/6, 8pm. Opens Mon/8, 8pm. Runs Wed-Sat, 8pm. Through April 27. Crowded Fire Theater launches its Mainstage season with Thomas Bradshaw's wicked comedy about "sex, drugs, and the American dream."

Carnival! Eureka Theatre, 215 Jackson, SF; www.42ndstreetmoon.org. \$25-75. Previews Wed/3, 7pm; Thu/4-Fri/5, 8pm. Opens Sat/6, 6pm. Runs Wed, 7pm; Thu-Fri, 8pm; Sat, 6pm (also April 13, 1pm); Sun, 3pm. Through April 21. 42nd Street Moon performs the Tony Award-winning musical.

Show Me Yours: Songs of Innocence and Experience Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$27. Opens Thu/5, 8pm. Runs Thu-Sat, 8pm; Sun, 5pm. Through April 27. New Musical Theater of San Francisco performs a new musical revue written by Pen and Piano, the company's resident group of writers and composers.

BAY AREA

The Arsonists Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$35-60. Previews Fri/5-Sat/6 and April 10, 8pm; Sun/7, 2pm; Tue/9, 7pm. Opens April 11, 8pm. Runs Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through May 12. Aurora Theatre Company performs Max Frisch's classic comic parable, translated by Alistair Beaton.

Being Earnest Mountain View Center for the Performing Arts, 500 Castro, Mtn View; www.theatreworks.org. \$23-73. Previews Wed/3-Fri/5, 8pm. Opens Sat/6. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through April 28. TheatreWorks performs the world premiere of Paul Gordon's musical take on Oscar Wilde's comedy.

Love Letters Various Marin County venues; www.porchlight.net. \$15-30. April 5-28. Porch Light Theater performs A.R. Gurney's romantic play at four different Marin venues; check website for addresses and showtimes.

"Pear Slices" Pear Avenue Theatre, 1220 Pear, Mtn View; www.thepear.org. \$10-30. Previews Thu/4, 8pm. Opens Fri/5, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through April 28. Nine original short plays by members of the Pear Playwrights Guild.

ONGOING

The Bus New Conservatory Theatre Center, 25 Van Ness, SF; www.nctscf.org. \$32-45. Wed-Sat, 8pm; Sun, 2pm. Through April 28. NCTC performs James Lantz's tale of two young men whose meeting place for their secret relationship is a church bus.

The Chairs Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$20-45. Thu/4, 7:30pm; Fri/5-Sat/6, 8pm (also Sat/6, 2pm); Sun/7, 5pm. Possibly the last two survivors of a not-entirely-explained apocalypse, an isolated elderly couple

(magnificently played by David Sinaiko and Tamar Cohn) nevertheless make it known that important guests are expected to arrive at any moment. As the doorbell begins to ring, a jarring squall and invisible guests begin to crowd their peaceable empire. Director Annie Elias manages to coax both gravitas and decorum out of Eugene Ionesco's little-produced, yet influential absurdist relic, in a new translation by Rob Melrose. (Gluckstern)

The Couch Tides Theatre, 533 Sutter, Second Flr, SF; www.3girlstheatre.org. \$30. Thu/4-Sat/6, 8pm; Sun/7, 2pm. As the centerpiece of its second annual festival of plays in honor of Women's History Month, 3Girls Theatre, devoted to Bay Area women playwrights, revives Lynne Kaufman's fitful but enjoyable 1985 dramatic comedy about the inception of the famous sexual and psychiatric triangle between Carl Jung (Peter Ruocco), wife Emma Jung (Courtney Walsh), and his mistress and analyst Toni Wolff (Maggie Mason). Amy Glazer directs a solid cast who convincingly blends the farcical aspects of the dialogue with its meatier and more dramatic ones, as new ties and power dynamics are sometimes roughly, other times gently negotiated. (Avila)

Eurydice Gough Street Playhouse, 1622 Gough, SF; www.custommade.org. \$25-30. Thu-Sat, 8pm; Sun, 7pm. Through April 14. Custom Made Theatre Co. performs Sarah Ruhl's inventive take on the Orpheus and Eurydice myth, exploring the story through the heroine's eyes.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

The Happy Ones Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$22-62. Opens Wed/3, 8pm. Runs Wed-Sat, 8pm (also Sat, 2:30pm; no matinee April 20); Sun, 2:30pm; Tue, 7pm. Through April 21. An Orange County appliance store owner finds his life turned upside down in Julie Marie Myatt's drama at Magic Theatre.

Reasons to be pretty San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfpplayhouse.org. \$30-100. Tue-May 11, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through May 11. San Francisco Playhouse's tenth season continues with Neil LaBute's romantic drama.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Hekline in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. (Avila)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu, 8pm; Sat, 8:30pm. Extended through May 18. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

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BY MATT FISHER
arts@sfbg.com

VISUAL ART Traveling juggernaut *Christian Marclay: The Clock* touches down at the San Francisco Museum of Modern Art this week for the latest stop along its endless summer tour of major world museums.

Marclay's sprawling, oh-shit-inducing video work collages 24 hours worth of clips taken from both obscure and popular films, during each minute of which the correct time is shown on screen. Nominally, the artwork is about the representation of time in film, but it also manages to address some pretty heady concerns, including both the legacy of sweeping Victorian Age attempts to organize every last thing, and also the postmodern, now-seamless interchangeability of simulacrum with reality, making *The Clock* possibly the perfectly appropriate artwork for the era of Big Data. For the art work set, it caps conceptual investigations about indexes and taxonomies that stretch back at least as far as the 1970s, serving as the new-media, zero-degree equivalent of Ad Reinhardt's all-black paintings. But more than that, it's something unnervingly similar to Jorge Luis Borges' fictional map of the world that is the same size as the world, an eerie herald of the age of Orwellian mindfuck as art.

You're going to see it. Of course you are; it's the most talked-about work of art since Damien Hirst dropped a preserved shark into a vitrine. But that said, you're very unlikely to see all of it, unless you do so in May during one of SFMOMA's scheduled 24-hour viewings.

And if you should give the entire viewing a go, you'll be participating in what I suspect is the subversive heart of the *The Clock*, one that makes the entire concept of *real time* a kind of flimsy absurdism. Actually sitting in the museum in front of a single piece of work for a full day becomes a kind of performance, observing not just the comings and goings on screen, but also in the theater, engaging and disengaging in *real life* in equal, contesting proportion.

Marclay's exhibition completes a crescendo at the museum, peaking just before the building closes for expansion, and the exhibits hit the road for various area temporary sites over the next couple years. Together with the current shows dedicated to photographer Garry Winogrand and architect Lebbeus Woods, *The Clock* is the third in SFMOMA's trilogy on prolonged, meticulous fascination executed with utmost competence.

And about that Garry Winogrand retrospective, which in its way is even more overwhelming than the Marclay show: the thing you can't escape while hopping, transfixed, from image to image, is that not only have half of these 300 photographs — many of them stunning — never been shown before, but that it was assembled from a massive archive including some 250,000 images

that have never been seen, promising that Winogrand's posthumous career will stretch on for quite a while.

And good thing, too, since these photographs, while rooted in the mid-late 20th century, are timelessly contemporary. We immediately recognize in them the same mix of unease, willful optimism, and absurdity that mark the post-9/11 world, realizing that disjointedness to be both a continuous thread and defining characteristic of American social fabric.

On the continuum of photographers, Winogrand is somewhere between Weegee's operatic flair and Walker Evans' incisive and empathic eye.

There are definitely theatrical liberties taken with composition, but at heart Winogrand is a humanist. His particular knack inverts spectacles and intimacies, and his off-kilter shots deliver their actors amid a slippery, complicated search for the American dream.

His famous quote, that "there is nothing as mysterious as a fact clearly described," speaks to both the allure and the central lie of his (and indeed all) photography. Although he began

his career as a photojournalist, his main contribution was visual poetry over raw documentation. The tone of Winogrand's later work, during which he focused on taking rather than developing or reviewing his photographs, is shot through with distress and disillusionment, as if the world imploded and dissolved completely somewhere around 1977. That late work, long ignored and incompletely catalogued, is featured here, and feels increasingly familiar and prescient.

On the second floor of the museum, the Lebbeus Woods retrospective offers a tonal break from the intense scrutiny of human interaction exhibited by the Marclay and Winogrand shows, but is no less sweeping or meticulous. Woods was a visionary architect of the possible, and although only one of his large scale projects was ever constructed, his psychologically-charged, intellectually-overloaded vision continues to reverberate throughout architecture and design worlds.

The show of 175 works, including models, drawings, and prints, is framed roughly by the Woods quote, "Maybe I can show what could happen if we lived by a different set of rules." In the Woods universe, those rules bend physics and gravity for the sake of a complete reimagining of human-built structures. Part sci-fi, part utopian thought-experiment, the carefully and expertly drafted renderings of Woods' theoretical architectural systems are as dizzyingly hypnotic as they are confounding to normal, run-of-the-mill concepts of what a building is or should be. **SFBG**

CHRISTIAN MARCLAY: THE CLOCK
April 6-June 2

GARRY WINOGRAND
LEBBEUS WOODS, ARCHITECT
Through June 2
San Francisco Museum of Modern Art
151 Third St. SF
www.sfmoma.org



VIDEO
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MARCLAY: THE CLOCK**
(2010) COURTESY THE
ARTIST AND PAULA
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THE OTHER HOME TEAM

BY L.E. LEONE

le.chicken.farmer@gmail.com

IN THE GAME I still think it's easier to get to A's games than Giants ones. You get on BART, you get off BART. Tickets are relatively cheap, and really very all-around available.

What the Giants have on the A's is a prettier stadium with better concessions, including gluten-free hot dogs and gluten-free beer.

What the A's have on the Giants, besides tickets, is Jed Lowrie.

Not since my Favorite Player Ever, Omar Vizquel, came to San Francisco from Cleveland in 2004 have Bay Area baseball fans been in for such a pleasant surprise.

Mind, Lowrie is not a flashy defensive shortstop with exciting speed, the world's sweetest smile, and a sexy Venezuelan accent. He's just an adorable white guy. From Oregon. Like Omar, he's also an artist. A photographer. Who plays shortstop very well, and — without drawing too much attention — hits a ton. Well ... 1,998 pounds, let's say.

Last Opening Day Hedgehog and I were living in New Orleans, where the only baseball we could get on TV was the Houston Astros. The lowly Houston Astros. The 55-107 Houston Astros.

For once in our life we had a television, a 50-inch one, and a giant leather couch, and what was on was the worst team in baseball.

But we watched a lot of Houston Astros games. That's how we happened to see Matt Cain's perfect game. And that's how we happened to fall in love — both of us — with Jed Lowrie.

Who was traded by Houston to Oakland in the off-season.

Lucky us. Lucky him, too. From worst team in baseball to playoff contention is not bad.

In a way, interestingly, Lowrie kind of brought the Astros with him. Like a bad smell, Houston drifts this year from the overcrowded NL Central to the A's division, the AL West. That means the A's will see a lot of Lowrie's old team.

I like the matchup. Combined, the A's and Astros enter the season with a payroll about two-thirds that of the Giants. *Combined.*

I know what you're thinking: what does this have to do with *me*? Depends ...

Who are you? Are you Matt Cain? If so, you won't be pitching any perfect games this year. Are you Brett Anderson? You might be.

Are you neither? Just an average every day cash-strapped alternative weekly sports fan? Well, root root root for the *other* home team this season, I'm saying. They'll give you more bang for your buck; it's kind of a specialty of theirs. Remember? There was a whole movie about this.

Good as we've got it on this side of the pond, they have Jed Lowrie and Brad Pitt.

Yeah, but we have World Seriousness, you say.

I say ... yeah, you're right. There's that, but I watched that World Serious, and it was boring. Fun, but boring. The good guys won; but kind of boringly, didn't you think?

League Championship Series, maybe, but I don't remember much about the Fall Classic. It went quickly. At the Mission and 22nd Street bonfire, I got spray paint on my favorite coat. Um ... something about a bus.

Ask me about the Oakland-Texas series, though, and it's synapse city inside my little head. Ask any A's fan lucky enough to be there the last day of the regular season, the day the A's came back from four runs down to sweep the defending (x2) American League champion Rangers and win the division; it is etched in their memory like the 20-game win streak of 2001, or the taste of carnitas in mine.

Texas was in first place all season. They came to Oakland Oct. 1 with three games left and a two-game lead over the surging A's. On a whim, back in June, when the A's were at least 10 games back, I had bought \$2 tickets for the last game of the season, Oct. 3.

And that's the other thing: BART \$2 Wednesdays. This year there are ten of them, starting April 3. Hey — what are you doing after work?

Oct. 3, 2012, was sold out, the only regular season sellout at the O.co Coliseum except Opening Day. I have never witnessed anything like it in my baseball-game-going-to life. It felt like football in there, that's how raucous it was. It felt like the fans had a say, like in football. And maybe we did.

And maybe we do.

Wednesday, April 3 vs. the Seattle Mariners. My guy Jed will be playing shortstop, batting probably second. **SFBG**

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AMERICA'S PASTIME IS PUT IN PAINT AT “THE ART OF BASEBALL.”

IMAGE COURTESY OF GEORGE KREVSky GALLERY AND MACUALAY WHITING

Events compiled by Cortney Clift. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 3

The Great Debate: Should marijuana be legalized? Commonwealth Club, 595 Market, second floor, SF. www.commonwealthclub.org. 11:30am-1pm, \$20. Tonight Kevin Sabet, a drug researcher who has served on the Clinton, Bush II, and Obama administrations, will debate Clint Werner, author of Marijuana Gateway to Health. The two will discuss the potential impact of marijuana on youth, driving laws, mental health, and medical industry.

THURSDAY 4

“The Art of Baseball” George Krevsy Gallery, 77 Geary No. 205, SF. www.georgekrevsygallery.com. Through May 25. Opening reception: 5:30-7:30pm. See America's favorite pastime depicted by more than 40 artists from across the country in this exhibit at the George Krevsy Gallery's 16th annual “Art of Baseball” exhibition. Head over tonight for the opening reception and come back May 2 for a night of poetry, literature, music, and short films inspired by the game.
Free rock wall climbing class Lombardi Sports, 1600 Jackson, SF. www.outdooradventureclub.com. 6-7:45pm, free. RSVP required. Take a break from your usual gym routine and give the 25-foot climbing wall at Lombardi Sports a go. The free class is put on by the Outdoor Adventure Club, which provides expert instruction and gear to new and seasoned climbers.

FRIDAY 5

“Hand to Mouth Comedy” The Dark Room Theater, 2263 Mission, SF. 10pm, \$5–\$8. A unique comedy show that asks comedians to write and perform all new material on a specific social, cultural, or political issue. This month's topic: crime. Local comedians Bucky Sinister, Kevin Munroe, Clare O' Kane, and more will add a humorous spin to a felonious topic. The evening will also include a performance by bluegrass band The Creak and a burlesque routine by Rosey Booticelli.
SF Ballet School Rotunda Dance Series SF City Hall, 1 Dr. Carlton Goodlett, SF. Noon, free. Take a lunch break and peek into City Hall for a free lunchtime performance presented by the San Francisco Ballet trainee program. The event is part of the Rotunda Dance series, put on by the Dancers' Group, an organization dedicated to helping artists produce work, build audiences, and connect with the community. World Arts West, which has supported and presented world dance artists throughout the San Francisco Bay Area for over three decades, also had a hand in the afternoon's creation.
Guardian Presents: Another World deYoung Museum, 50 Hagiwara Tea Garden, SF. www.famsf.org. 5-9pm, free. Check out our ode to the peace-making power of drag, in homage to the “Eye Level in Iraq” photography exhibit on display at the deYoung. Radical queens Lil' Miss Hot Mess, Phatima and the League of Burnt Children, Miss Rahni, Rheal Tea, Mother Chukka, and more bring their fabulous freaky view of social change to the stage. Plus, a craft table and a panel discussion by the photogs whose work is on display in the museum.

SATURDAY 6

Yellowbike Project's Upcycle Ball SOMArts Cultural Center, 934 Brannan, SF. www.sfyellowbike.org. 6pm-midnight, \$10 door, presale available online. The second annual Upcycle Ball will rally cyclists from across the Bay Area to support local bicycle culture and nonprofit organizations. The evening will begin with a silent auction and workshops and finish out with a dance social with DJ Jays One.
Eileen Fisher Fashion Tips Macy's, 170 O'Farrell, SF. www.macys.com/flowershow. As part of Macy's annual flower show, fashion designer Eileen Fisher will be hosting a fashion show and behind-the-scenes event. Sip on refreshments and enjoy some snacks while you check out what's in store for fall style.

SUNDAY 7

Fierce Fat Girls book signing Curvy Girl Lingerie, 1535 Meridian, San Jose. www.curvygirlinc.com. 2-4pm, \$15. RSVP required. Plus-size lingerie company Curvy Girl celebrates the grand opening of its Willow Glen location with author of Hot and Heavy: Fierce Fat Girls on Life, Love, and Fashion Virgie Tovar. The author and sex educator will speak with guests while signing copies of her book.
Free hot dog day at Frankenart Mart Gallery Frankenart Mart Gallery, 515 Balboa, SF. www.frankenartmart.com. 1-6pm, free. Art and free food collide today as part of the quirky gallery's monthly tradition. Check out some sweet interactive art projects currently on display at the 200 square foot gallery and chow down on either a beef or veggie dog.

MONDAY 8

The Shout: Life's True Stories Grand Lake Coffee House, 440 Grand, Oakl. www.theshoutstorytelling.com. \$5-20 donation accepted. The Shout is a monthly event where invited storytellers tell amazing but true 10-minute stories plucked from their daily lives. Audience members have the opportunity to put their name in a hat in hopes of being picked for a six-minute wild-card turn. Head over to the coffeehouse to hear stories about anything from a soft-core pore actress who stared in a sexy version of Don Quixote to a young man's discovery that he was part of the witness protection program as a child.

TUESDAY 9

Lost Cat: A True Story of Love, Desperation, and GPS Technology Booksmith, 1644 Haight, SF. www.booksmith.com. 7:30pm, free. When author Caroline Paul and illustrator Wendy MacNaughton lost their kitty Tibia they thought she was gone for good. Five weeks later she came home. The two became curious as to where their cat was spending her days so they turned to technology. Join Paul and MacNaughton as they share their brief stint in the pet detective business.
Film Trivia Pub Quiz The New Parkway, 474 24th St., Oakl. www.thenewparkway.com. 7-9pm, free. Head over to New Parkway for a pub quiz that's not actually in a pub but a movie theater. Test your knowledge of movie history, famous characters, and classic film titles. Those with the highest cinema IQ will win prizes like free beer and movie passes. **SFBG**



BY CHERYL EDDY
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FILM At 52, the San Francisco Cinematheque is nearly the same age as the San Francisco International Film Festival, which kicks off its 56th incarnation later this month. And though there's bound to be some filmmaker overlap between SFIFF and SF Cinematheque's fourth annual Crossroads festival, fans of avant-garde, experimental, and non-commercial films won't want to miss the latter, a weekend packed with works by 48 artists across eight esoterically-titled programs.

Crossroads, which is curated by Cinematheque artistic director Steve Polta, boasts several world premieres, including a pair worthy of particular attention: Jodie Mack's *Dusty Stacks of Mom: The Poster Project*, and Scott Stark's *The Realist*. At 40-something minutes each, these are among the longer works included in the program; both make the most of their running times to achieve artistically innovative and thematically complex results.

A partially animated, fully musical chronicle of the rise and fall of her mother's mail-order poster shop, Mack's *Dusty Stacks of Mom* lifts its tunes and certain motifs from *Dark Side of the Moon*. (Though the connection is never explained, it's likely the *Dark Side* poster was a best-seller for the store, which specialized in dorm-room classics.) "Come and tour with me/my mother's poster factory," Mack sings by way of narration, as her camera discovers piles of cardboard tubes, stacks of handwritten invoices (which hint at why the business faltered in the Internet age), and images of stars like Leonardo DiCaprio and Johnny Depp frozen in time as their 1990s selves.

Stop-motion animation and eye-candy collages bring these paper performers to life, with Mack's good-sport mother appearing periodically alongside what's left of her inventory. Though some of the Pink Floyd covers-with-new-lyrics can skew a bit twee, *Dusty Stacks*' visuals never falter; this was clearly a labor-intensive labor of love for Mack, who teaches animation at Dartmouth. A particularly inspired sequence flashes between the holy trinity of college-dude decor: Che, Bob Marley, and Tony Montana.

Dusty Stacks anchors Crossroads' "Gigs in the Sky: Let There Be More Light!", which contains films tied together by music and "this post-Kenneth Anger kind of colorful thing," as Polta calls it. Unlike more



— ARE YOU — EXPERIMENTAL?

..... SF Cinematheque unleashes Crossroads 2013



mainstream fests, which curate shorts programs with an eye for obvious links between the works, Polta tapped into a more intuitive process.

"The program 'on the beach (at night)' has a really interesting film by Jim Drain and Ben Russell called *Ponce de León*. It's got these really strange camera techniques in it, and the way it deals with visual space is really interesting, outside of what it's saying about the way people spend their time and the way generations look back and forth at each other," he says. "When I saw the opening film of that program, Danielle Short's *Lost Ambulation*, it was like, 'Oh yeah. There's this sort of depth and flatness going on.' At a certain level there's a whole thread in the avant-garde world about these issues; it's just like talking about painting when you talk about depth and flatness."

The programs began to take shape early on, while he was look-

ing at all 400-something Crossroads submissions. "You start to take notes: here are some trends. This film and that film would look really interesting back to back. They start to assemble in these little sort of gravitational groups," he says. "That's the fun, or the challenge, of curatorial work. It's like cooking: how can you get a certain kind of flavor, and what can you do to bring that flavor out? Here's a really interesting film, and putting this other film next to it will sort of change the way you look at it."

However, he adds, "I also think it's worth leaving these connections a little bit mysterious. It's interesting to kind of put these ideas out there and let the viewers sort of pick up on them, or not."

Local filmmaker Scott Stark is the only artist in this year's Crossroads to command a solo program (save the inclusion of a 1947 short by Fernand Léger). Stark's latest, *The Realist*, uses

**DUSTY STACKS OF MOM:
THE POSTER PROJECT (TOP);
THE REALIST**

flickering images of mannequins and consumer goods to investigate themes of "loneliness, desire, and presenting yourself in a certain way," Polta says; it's a mesmerizing work. But Polta is quick to note that, again, a sense of mystery is also key to the viewing experience. "Part of the fun of *The Realist* is discovering, as you're watching it, that there's some suggestion of a narrative."

A program of sorta-family-related films, "(as if clinging could save us)," contains another of Polta's stand-outs: Jonathan Schwartz's *Animals Moving to the Sound of Drums*.

"The film resonates with a well-known classical avant-garde film, [Jack Chambers' 1970] *The Hart of London*, which also has to do with repetition of generational experiences through time, and relationships between animals and humans," Polta says. More than that, though, "[Schwartz] makes films that are really bold in the ways they reach out and embrace sentimentality and emotionalism. They have a faith in sincere emotion that hasn't been really hip in the last decade. I'd like to think that there's a balance of that in this festival, between a certain kind of irony and a certain kind of sincerity. People are trying to work that out right now in the avant-garde world right now, whether to be sincere or ironic."

Another emerging avant-garde star, Michael Robinson, has addressed this dichotomy in his work. His dreamy, glimmering 45-minute *Circle in the Sand* closes out Crossroads' last program, "Slaves of Sleep"/"Destroy, She Said."

"[Robinson has] made a lot of short films using found footage, stuff from video games, and music you'd hear on the radio — but in a way that sort of dares you to squeeze some real, serious emotion out of pop culture that most people would treat as this kind of ironic thing," Polta says. "*Circle in the Sand* is mostly, if not completely, footage that he shot. It's a science fiction film with a vague narrative; it feels like it's set at a certain point in human evolution where the mundane world that we live in now isn't going to matter anymore. It's got a lot of mystery in it about what's going to happen next to the human race — which is what we're sort of leaving you with in the final program." **SFBG**

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FILM

DEAD AGAIN: LAST LIFE IN THE UNIVERSE COURTESY OF PALM PICTURES

ENNUI & I Pen-ek Ratanaruang's 'Thai Dreams' screen at YBCA

BY CHERYL EDDY
cheryl@sfbg.com

FILM Thai filmmaker Pen-ek Ratanaruang's international breakthrough, *Last Life in the Universe*, came out 10 years ago, but its themes of isolation and loneliness still feel very much of the moment. Eternally cool Japanese star Tadanobu Asano plays librarian Kenji, whose *Better Off Dead*-style existential turmoil leads him to attempt suicide, or at least think long and hard about it, multiple times. His morbid fantasies are varied: hanging (with a note, "This is bliss," later repurposed by his crass brother as scratch paper: "Gone jogging"); gunshot; bridge-jumping.

The latter brings him into contact with a pair of sisters, Nid and Noi (real-life siblings Laila and Sinitta Boonyasak); when Nid is suddenly killed in a car accident, Kenji and Noi form a cross-cultural attachment against the backdrop of the girls' ramshackle Bangkok house — a riot of dirty dishes and slobbery that contrasts sharply with Kenji's obsessively tidy apartment, though that space has been lately littered by two dead bodies, courtesy of some inconvenient yakuza-on-yakuza violence.

Working from a script by Thai writer Prabda Yoon, and benefiting from Christopher Doyle's meticulous cinematography, Ratanaruang structures his film along a non-linear timeline, suggesting, as Doyle points out in *Last Life's* DVD commentary, the way the human mind jumps back and forth, mixing flashes of memories into perceptions of the present. It's a film that will most benefit a viewer willing to pay close attention to its "implications, rather than explications, of ideas" (Doyle again), and certainly holds up under repeat viewings. Another added benefit of watching it again: appreciating the humor that Ratanaruang sneaks in on occasion, as when director Takashi Miike (whose Asano-starring 2001 *Ichi the Killer* is referenced early on), in a cameo as a gangster, tells a woman she has seaweed stuck in her teeth. (It's all in the delivery.)

Director, writer, cinematographer, and star reunited in 2006 for the noirish *Invisible Waves*, which has its own moments of dark comedy, as Kyoji (Asano), a chef with

underworld ties, murders his lover at the behest of her husband — his boss — before sailing on the world's grimmest cruise ship from Macau to Phuket. Aboard, he meets a wistful single mother with the familiar name of Noi (Kang Hye-jung from 2003's *Oldboy*); her baby's named Nid. (Another connection to *Last Life*: a shady, karaoke-loving character who goes by Lizard, echoing a reptilian motif from that earlier film.)

Kyoji's journey is complicated by his malfunctioning room, with its hay-wire shower head and temperamental front door. "I'm inside the room and I cannot get out," the frustrated man explains over the phone to an unhelpful concierge. It's clear long

before he gets off the ship and begins fumbling around an unwelcoming Phuket, however, that the biggest trap Kyoji is caught in was set by his own dubious life choices. Not for nothing does someone dub him "the stupidest smart guy I ever met."

Ratanaruang's most recent film, 2011's *Headshot*, makes its local debut as part of the Yerba Buena Center for the Arts' "Thai Dreams: The Films of Pen-ek Ratanaruang." Dubbed a "Buddhist neo-noir," *Headshot* features a flashy poster and an even flashier tag line: "Bangkok's most dangerous cop is about to have his world turned upside down." This is meant literally; the film concerns cop-turned-assassin Tul (Nopporn Chaiyanam) who suffers an injury that inverts his eyesight. Thankfully, the film is shot right side up, for the most part — and in Ratanaruang's hands, what could've been a cheap gimmick becomes an entry point into a surprisingly layered tale.

Ratanaruang will be at the YBCA in person — his first-ever visit to San Francisco — for screenings of *Headshot* (Thu/4) and 2009 ghost story *Nymph* (Sun/7), which both star Chaiyanam. The YBCA's retrospective also includes *Last Life* and *Invisible Waves*, plus 2007's *Ploy*, about an endangered marriage, and 1999's loopy thriller *Sixtynin9*. **SFBG**

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, see [www.sfbg.com](#).

OPENING

Evil Dead Yep, they remade it. But before you grab your chainsaw in anger, know this: early buzz is actually pretty positive. (1:31)
Gimme the Loot Biggie Smalls' track is just a smart starting point for this streetwise, hilarious debut feature by Adam Leon. Young graf artists Malcolm (Ty Hickson) and Sofia (Tashiana Washington) are hustling hard to get paid and fund a valiant effort to tag the Mets' Home Run Apple to show up rival gang-bangers. The problem lies in raising the exorbitant fee their source demands, either by hook (selling pot to seductive, rich white girls) or crook (offloading cell phone contraband). The absurdity of the pair's situation isn't lost on anyone, especially Leon. But their passion to rise above (sorta) and yearning for expression gives the tale an emotional heft, and *Gimme the Loot* stays with you long after the taggers have moved onto fresh walls. (1:21) (Chun)
Jurassic Park 3D Because Velociraptors and Jeff Goldblum are even more awesome in 3D. (2:07)
The Place Beyond the Pines Powerful indie drama *Blue Valentine* (2010) marked director Derek Cianfrance as one worthy of attention, so it's with no small amount of fanfare that this follow-up arrives. *The Place Beyond the Pines*' high profile is further enhanced by the presence of Bradley Cooper (currently enjoying a career ascension from Sexiest Man Alive to Oscar-nominated Serious Actor), cast opposite *Valentine* star Ryan Gosling, though they share just one scene. An overlong, occasionally contrived tale of three generations of fathers, father figures, and sons, *Pines*' initial focus is Gosling's stunt-motorcycle rider, a character that would feel more exciting if it wasn't so reminiscent of Gosling's turn in *Drive* (2011), albeit with a blonde dye job and tattoos that look like they were applied by the same guy who inked James Franco in *Spring Breakers*. Robbing banks seems a reasonable way to raise cash for his infant son, as well as a way for *Pines* to draw in another whole set of characters, in the form of a cop (Cooper) who's also a new father, and who — as the story shifts ahead 15 years — builds a political career off the case. Of course, fate and the convenience of movie scripts dictate that the mens' sons will meet, the past will haunt the present and fuck up the future, etc. etc. Ultimately, *Pines* is an ambitious film that suffers from both its sprawl and some predictable choices (did Ray Liotta *really* need to play yet another dirty cop?) Halfway through the movie I couldn't help thinking what might've happened if Cianfrance had dared to swap the casting of the main roles; Gosling could've been a great ambitious cop-turned-powerful prick, and Cooper could've done interesting things with the Evel Knievel-goes-Point Break part. Just sayin'. (2:20) (Eddy)
Reality Director Matteo Garrone's Cannes Grand

Prix winner couldn't be more different from his 2008 *Gomorrah*, save one similarity: that film was about organized crime, and dark comedy *Reality* stars Aniello Arena, a former gangster who was allowed out of prison to shoot his scenes. All things considered, he's rather winning as Neapolitan everyman Luciano, whose daily life slinging fish can't compete with his big dreams of appearing on the Italian version of *Big Brother*. He makes it through the second round of auditions — and soon starts believing he's being watched by casting agents considering whether to put him on the show. His level-headed wife (Loredane Simioli) suspects he's being paranoid (as does the audience, before long), though he's told "never give up!" by cheesy-sleazy *Big Brother* vet Enzo (Raffaele Ferrante), a character clearly designed to comment on reality TV's own peculiar brand of insta-fame. Nobody who's ever watched reality TV will be surprised at the film's ultimate messages about the hollow rewards of that fame, but Arena's powerful performance makes the journey worthwhile. (1:55) (Eddy)
Renoir The gorgeous, sun-dappled French Riviera setting is the high point of this otherwise low-key drama about the temperamental women (Christa Theret) who was the final muse to elderly painter Auguste Renoir (Michel Bouquet), and who encouraged the filmmaking urges in his son, future cinema great Jean (Vincent Rottiers). Cinematographer Mark Ping Bin Lee (who's worked with Hou Hsiao-hsein and Wong Kar Wai) lenses Renoir's leafy, ramshackle estate to maximize its resemblance to the paintings it helped inspire; though her character, Dédée, could kindly be described as "conniving," Theret could not have been better physically cast, with tumbling red curls and pale skin she's none too shy about showing off. Though the specter of World War I looms in the background, the biggest conflicts in Gilles Bourdos' film are contained within the household, as Jean frets about his future, Dédée faces the reality of her precarious position in the household (which is staffed by aging models-turned-maids), and Auguste battles ill health by continuing to paint, though he's in a wheelchair and must have his brushes taped to his hands. Though not much really happens, *Renoir* is a pleasant, easy-on-the-eyes experience. (1:51) (Eddy)
The Revolutionary Optimists If the children, as someone once sang, are our future, the inspiring work done by youth activists living in the slums of Kolkata, India hints that there might be brighter days ahead for some of the poorest communities in the world. Under the guidance of Amlan Ganguly and his non-profit, Prayasam, kids whose daily struggles include lacking easy access to drinking water, having to work backbreaking long hours at the local brick field, and worrying that their parents will marry them off as soon as they turn 13, find hope via education and artistic expression. Sensitive directed over the span of several years by Nicole Newnham (who made the excellent 2006 doc *The Rape of Europa*) and Maren Grainger-Monsen, *The Revolutionary Optimists* shows stories of both success (12-year-old sparkplug Salim speaks before Parliament about bringing water to his neigh-

borhood) and failure (16-year-old Priyanka is forced into an abusive marriage, ending her dreams of becoming a dance teacher). With harsh reality keeping its stories firmly grounded, the film — which is, of course, ultimately optimistic — offers a look at how the youngest members of a community can help effect real change. (1:23) (Eddy)

ONGOING

Admission Tina Fey exposes the irritating underbelly of the Ivy League application process as Princeton admissions officer Portia Nathan. When her school falls to number two in *U.S. News and World Report*'s annual ranking, Portia and her colleagues are tasked by their boss (Wallace Shawn) with boosting application numbers to bring the university back into the lead. Alterna-school headmaster John Pressman (Paul Rudd) has one more applicant to add to the pile: a charmingly gawky autodidact named Jeremiah (Nat Wolff), who John is convinced is the child Portia gave up for adoption back when they were both students at Dartmouth. Stuck in a dreary 10-year relationship with an English profes-

CONTINUES ON PAGE 42 >>

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FILM LISTINGS

CONT>>

by all the hot air puffing up from the script), this gleefully ham-fisted tribute to America Fuck Yeah estimates the intelligence of its target audience thusly: an establishing shot clearly depicting both the Washington Monument and the US Capitol is tagged “Washington, DC.” Wait, how can you tell? This wannabe *Die Hard*: *The White House* follows the one-man-army crusade of secret service agent Mike Banning (Gerard Butler), the last friendly left standing when the President (Aaron Eckhart) and assorted cabinet members are taken hostage by North Korean terrorists. The plot is to ridiculous to recap beyond that, though I will note that Morgan Freeman (as the Speaker of the House) gets to deliver the line “They’ve just opened the gates of hell!” — the high point in a performance that otherwise requires him to sit at a table and look concerned for two hours. With a few more over-the-top scenes or slightly more adventurous casting, *Olympus Has Fallen* could’ve ascended to action-camp heights. Alas, it’s mostly just mildly amusing, though all that caked-on patriotism is good for a smattering of heartier guffaws. (2:00) *1000 Van Ness, SF Center, Sundance Kabuki*. (Eddy)

On the Road Walter Salles (2004’s *The Motorcycle Diaries*) engages *Diaries* screenwriter Jose Rivera to adapt Jack Kerouac’s Beat classic; it’s translated to the screen in a streamlined version, albeit one rife with parties, drugs, jazz, danger, reckless driving, sex, philosophical conversations, soul-searching, and “kicks” galore. Brit Sam Riley (2007’s *Control*) plays Kerouac stand-in Sal Paradise, observing (and scribbling down) his gritty adventures as they unfold. Most of those adventures come courtesy of charismatic, freewheeling Dean Moriarty (Garrett Hedlund of 2010’s *Tron: Legacy*), who blows in and out of Sal’s life (and a lot of other people’s lives, too, including wives played by Kristen Stewart and Kirsten Dunst). Beautifully shot, with careful attention to period detail and reverential treatment of the Beat ethos, the film is an admirable effort but a little too shapeless, maybe simply due to the peripatetic nature of its iconic source material, to be completely satisfying. Among the performances, erstwhile teen dream Stewart is an uninhibited standout. (2:03) *Smith Rafael, Sundance Kabuki*. (Eddy)

Oz: The Great and Powerful Providing a backstory for the man behind the curtain, director Sam Raimi gives us a prequel of sorts to 1939’s *The Wizard of Oz*. Herein we follow the adventures of a Depression-era Kansas circus magician named Oscar (James Franco) — Oz to his friends — as he cons, philanders, bickers with his behind-the-scenes assistant Frank (Zach Braff), and eventually sails away in a twister, bound for a Technicolor land of massively proportioned flora, talking fauna, and witches ranging from dazzlingly good to treacherously wicked. From one of them, Theodora (Mila Kunis), he learns that his arrival — in Oz, just to clarify — has set in motion the fulfillment of a prophecy: that a great wizard, also named Oz, will bring about the downfall of a malevolent witch (Rachel Weisz), saving the kingdom and its cheery, goodhearted inhabitants. Unfortunately for this deserving populace, Oz spent his last pre-twister moments with the Baum Bros. Circus (the name a tribute to L. Frank Baum, writer of the Oz children’s books) demonstrating a banged-up moral compass and an undependable streak and proclaiming that he would rather be a great man than a good man. Unfortunately for the rest of us, this theme is revisited ad nauseam as Oz and the oppressively beneficent witch Glinda (Michelle Williams) — whose magic appears to consist mainly of nice soft things like bubbles and fog — stand around debating whether he’s the right man for the task. When the fog clears, though, the view is undeniably pretty. While en route to and from the Emerald City, Oz and his companions — among them a non-evil flying monkey (voiced by Braff) and a rather adorable china doll (Joey King) — wander through a deliriously arresting, *Fantasia*-esque landscape whose intricate, inventive construction helps distract from the plodding, saccharine rhetoric and unappealing story line. (2:07) *Balboa, 1000 Van Ness, SF Center, Sundance Kabuki*. (Rapoport)

The Sapphires The civil rights injustices suffered by these dream girls may be unique to Aboriginal Australians, but they’ll strike a chord with viewers throughout the world — at right about the same spot stoked by the sweet soul music of Motown. Co-written by Tony Briggs, the son of a singer in a real-life Aboriginal girl group, this unrepentant feel-gooder aims to make the lessons of history go down with the good humor and up-from-the-underdog triumph

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of films like *The Full Monty* (1997) — the crucial difference in this fun if flawed comedy-romance is that it tells the story of women of color, finding their voices and discovering, yes, their groove. It’s all in the family for these would-be soul sisters, or rather country cousins, bred on Merle Haggard and folk tunes: there’s the charmless and tough Gail (Deborah Mailman), the soulful single mom Julie (Jessica Mauboy, an *Australian Idol* runner-up), the flirty Cynthia (Miranda Tapsell), and the pale-skinned Kay (Shari Sebbens), the latter passing as white after being forcibly “assimilated” by the government. Their dream is to get off the farm, even if that means entertaining the troops in Vietnam, and the person to help them realize that checkered goal is dissolute piano player Dave (Chris O’Dowd). And O’Dowd is the breakout star to watch here — he adds an loose, erratic energy to an otherwise heavily worked story arc. So when romance sparks for all Sapphires — and the racial tension simmering beneath the sequins rumbles to the surface — the easy pleasures generated by O’Dowd and the music (despite head-scratching inclusions like 1970’s “Run Through the Jungle” in this 1968-set yarn), along with the gently handled lessons in identity politics learned, obliterate any lingering questions left sucking Saigon dust as the narrative plunges forward. They keep you hanging on. (1:38) *SF Center*. (Chun)

Somebody Up There Likes Me A textbook illustration of what’s so frequently right and wrong with Amerindie comedies today, Bob Byington’s feature starts out near-brilliantly in a familiar, heightened

Napoleon Dynamite-type milieu of ostensibly normal people as self-absorbed, socially hapless satellites revolving around an existential hole at the center in the universe. The three main ones meet working at a suburban steakhouse: Emotionally nerve-deadened youth Max (Keith Poulson), the even more crassly insensitive Sal (Nick Offerman), and contrasty nice but still weird Lyla (*Teeth*’s estimable Jess Weixler). All is well until the film starts skipping ahead five years at a time, growing more smugly misanthropic and pointless as time and some drastic shifts in fortune do nothing to change (or deepen) the characters. Still, the performers are intermittently hilarious throughout. (1:24) *Roxie*. (Harvey)

Spring Breakers The idea of *enfant terrible* emeritus Harmony Korine — 1997’s *Gummo*, 2007’s *Mister Lonely*, 2009’s *Trash Humpers* — directing something so utterly common as a spring break movie is head-scratching enough, even moreso compounded by the casting of teen dreams Vanessa Hudgens, Selena Gomez, and Ashley Benson as bikini-clad girls gone wild. James Franco co-stars as drug dealer Alien, all platinum teeth and cornrows and shitty tattoos, who befriends the lasses after they’re busted by the fun police. “Are you being serious?” Gomez’s character asks Alien, soon after meeting him. “What do you think?” he grins back. Unschooled filmgoers who stumble into the theater to see their favorite starlets might be shocked by *Breakers*’ hard-R hijinks. But Korine fans will understand that this neon-lit, Skrillex-scored tale of debauchery and dirty menace is not to be taken at

face value. The subject matter, the cast, the Britney Spears songs, the deliberately lurid camerawork — all carefully-constructed elements in a film that takes not-taking-itself-seriously, very seriously indeed. Korine has said he prefers his films to make “perfect nonsense” instead of perfect sense. The sublime *Spring Breakers* makes perfect nonsense, and it also makes nonsense perfect. (1:34) *1000 Van Ness, SF Center, Sundance Kabuki*. (Eddy)

Starbuck *Starbuck* has a great (if not entirely original) comedic concept it chooses to play serio-comedically — i.e., less for the laughs it seldom earns than for the heart-tugging it eventually pretty much does. An ingratiatingly rumped Patrick Huard (a major Quebec star best known for the mega-hit *Les Boys* series and 2006’s *Good Cop, Bad Cop*) plays David, erstwhile stellar contributor to a Montreal sperm bank in his salad days. Now older but no wiser, he finds himself confronted by the reality of 533 biologically fathered, now-grown offspring who’ve filed a class action lawsuit to discover his identity even as he deals with mob debt and an exasperated, pregnant semi-ex-girlfriend (Julie LeBreton). This is one of those “loser manboy must semi-grow up fast amid crisis, finding family values en route” scenarios tailor-fit for Adam Sandler. That said, the overlong, stubbornly endearing *Starbuck* is so much less insufferable than anything Sandler has made since ... um, ever? Halfway through, this agreeable movie gets clever — as David stumbles into a meeting of his prodigious anonymous progeny — and remains reasonably so to the satisfyingly hard-won happy ending. It’s still got moments of contrivance, editorial fat (too many montages, for one thing), and more climactic hugs than any self-respecting dramedy needs to get the redemptive point across. Yet it’s also got something few comedies of any national origin have today: a lovely, distinctive, bright yet non-cartoonish widescreen look. (1:48) *Embarcadero*. (Harvey)

Wrong Poor Dolph Springer. His life’s already oozing downhill — he’s been unemployed for months and yet continues to show up at his old job, to the white-hot annoyance of his former co-workers — when his beloved dog, Paul, goes missing. His favorite backyard palm tree is suddenly a pine tree. His alarm clock flips from 7:59 to 7:60 every morning. Pretty much everyone he meets, from a pretty pizza-restaurant cashier to a traffic cop to the “top-level detective” who gets drawn into the search for Paul, behaves precisely the opposite of whatever normal would seem to be. What’s a lonely man living in a permanent state of mindfuck to do? *Wrong* is the latest surreal-absurdist-subversive comedy from writer-director-cinematographer-editor Quentin Dupieux, who rightly earned a cult following for 2010’s wickedly funny *Rubber* (about a tire that goes rogue after summoning *Carrie*-like powers of destruction). The French filmmaker — also known by his musical pseudonym, Mr. Oizo — attempts a slightly more conventional tale with *Wrong*; *Rubber*’s Jack Plotnick stars as the hapless Dolph. Unfortunately, for all its deadpan weirdness, *Wrong* contains nothing so genius as that diabolical tire. (1:34) *Roxie*. (Eddy) **SFBG**

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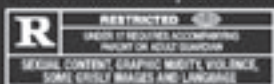
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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349987-00. The following is doing business as Slavik Chriopractic, 1486 Oakdale Ave, San Francisco, CA 94124. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Janelle Slavik in CA. This statement was filed by Michael Jal-don, Deputy County Clerk, on Mar. 27, 2013. L#00056; Publica-tion: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349957-00. The following is do-ing business as Dilan Consulting Group, 119 Lyon St., Suite B, San Francisco, CA 94117. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 03/23/13. This statement was signed by Eugene Dilan in CA. This state-ment was filed by Michael Jaldon, Deputy County Clerk, on Mar. 26, 2013. L#00055; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349818-00. The following is doing business as 1) Elite, 2) Elite Security, 3) Elite Services, 1750 Montgomery St., Suite 107, San Francisco, CA 94111. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 03/20/13. This statement was signed by John Kontovolis in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Mar. 20, 2013. L#00055; Publica-tion: SF Bay Guardian.

Dates: Mar. 27 and Apr. 3, 10, 17, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349853-00. The following is doing business as ROBBINS FAMILY LAW, 601 California Street, 21st Floor, San Francisco, CA 94108. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 10/06/2005. This statement was signed by Kelly Robbins in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Mar. 22, 2013. L#00054; Publica-tion: SF Bay Guar-dian. Dates: Mar. 27 and Apr. 3, 10, 17, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349922-00. The following is doing business as DRIPMODULE, 926 Ho-ward Street, San Francisco CA 94103. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/25/13. This statement was signed by End-jang Tanumihardja in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on Mar. 25, 2013. L#00057; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349503-00. The following is doing business as 1) SPARKSHIP, 2) PINGSF, 870 Market St., Ste. 900, San Francisco, CA 94102. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/06/13. This statement was signed by Andres Aco-s-ta in CA. This statement was filed by Mi-chael Jaldon, Deputy County Clerk, on March 6, 2013. L#00045; Publica-tion: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349155-00. The following is doing business as Roan Construction Com-pany, 229 Ellis Street, San Francisco, CA 94102. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Mitchell D. Roberts in CA. This statement was filed by Susanna Chin, Deputy County Clerk, on Feb. 20, 2013. L#00039; Publica-tion: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349538-00. The following is doing business as The Aesthetic Union, 1725 #203 Van Ness, San Francisco, CA 94109. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by James Tucker in CA. This statement was filed by Elsa Cam-pos, Deputy County Clerk, on Mar. 8, 2013. L#00046; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349560-00. The following is doing business as Anchor Brewing, 1705 Mariposa Street, San Francisco, CA 94107. The business is conducted by a limited liability company. Registrant com-menced business under the above-listed fictitious business name on: N/A. This statement was signed by Keith Greggor in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Mar. 8, 2013. L#00049; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349491-00. The following is doing business as 453-463 Union Street Apartments, 453 Union Street, San Francis-co, CA 94133. The business is conducted by a married couple. Registrant commenced business under the above-listed fictitious business name on: 02/22/13. This statement was signed by Chee Yong Tan in CA. This state-ment was filed by Jean-ette Yu, Deputy County Clerk, on Mar. 6, 2013. L#00048; Publication: SF Bay Guardian. Dates: Mar. 13, 20, 27 and Apr. 3, 2013.

NOTICE OF APPLICATION TO SELL ALCO-HOLIC BEVERAGES. Date of Filing Applica-tion: Mar 14, 2013. To Whom It May Concern: The name of the applicant is: PAIR EVENTS LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 655 TOWNSEND ST., SAN FRANCIS- CO, CA 94103-4907. Type of Licenses Ap-plied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00050; Publication Date: Mar. 27 and Apr 3, 10, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549368. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sheri-dan Sinclair Forbes for change of name. TO ALL INTERESTED PERSONS: Petitioner Sheridan Sinclair Forbes filed a petition with this court for a decree changing names as follows: Present Name: Sheridan Sinclair Forbes.

Proposed Name: Sheridan Sinclair-Bell. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 5/23/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Mar. 20, 2013. L#00053, Publication dates: Mar. 27 and Apr. 3, 10, 17, 2013.

PUBLIC NOTICE OF MEETING
SAN FRANCISCO AIDS FOUNDATION BOARD
OF DIRECTORS
FULL REGULAR MEETING
MORRISON & FOERSTER

425 MARKET STREET, 34TH FLOOR
SAN FRANCISCO, CA 94111
APRIL 17, 2013, 6:00-9:00 PM

Notice is hereby given that a full regular meet-ing of the San Francisco AIDS Foundation Board of Directors will be held at 6:00 pm on Wednesday, April 17, 2013 on the 34th floor at Morrison & Foerster located at 425 Market Street in San Francisco, CA.

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